THE NEW YORK DRAMATIC MIRROR

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NELLIE BRAGGINS

From photo. by Sarony

CAUSERIE.

OSSIP says that Mrs. Patrick Campbell—one of England's foremost actresses since she originated the part of Paula Tanqueray—is noted for her sharp temper as well as for her talent.

It is no secret that Mrs. Campbell disliked George Alexander very heartily and it is understood that she did what she could to prevent The Masqueraders from succeeding in London by her tame and colorless acting as Dulcie.

Owing to the contract he had signed with her Mr. Alexander was compelled to overlook a great many of the peculiarities of "Pat," as her friends call her. But one evening while on the stage he saw Mrs. Campbell laughing uproariously in the wings. As she was looking his way he thought she was laughing at him.

He sent his stage-manager to her dressing-room with the request that in future she would be good enough not to laugh at Mr. Alexander. To this she retorted: "I never laugh at Mr. Alexander until I get home."

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Clever actress, fascinating woman that Sarah Bernhardt is, she is nevertheless something of a bore, according to those that know her well.

She insists upon telling over and over again the same stories about her travels. Her friends agree that there is little truth in most of them. They abhor especially one story in particular that Sarah prefers to any other, which illustrates her love for the extraordinary.

This yarn relates to one of Bernhardt's American tours. She was traveling in the far West. On the route a rail oad bridge stretched across a chasm of unutterable depth. A few hours before Sarah's train was due to cross this bridge it was found to be in a most dangerous condition.

The state of affairs was communicated to Henry E. Abbey when the train reached a near-by station. Although he is a slave to his contracts, he nevertheless had to break the one for that night rather than run any risks with the unsafe bridge. But Sarah called for the engineer who, with genuine Yankee grit, declared his willingness to take his train across the bridge at full speed in the hope that it wouldn't fall until after the cars shot over.

Sarah jumped at the idea. She preferred to take the ninety-nine in a hundred chances of certain death rather than disappoint the expectant public of the tours beyond. The feat was accomplished successfully.

"The most curious part of this story," said Armand d'Artois, the librarian of the Paris Institut, to me one day, "is that Sarah really believes she took part in this thrilling experience, forgetting that the story originated in Jules Verne's fertile imagination."

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Theophile Gauthier, Victor Hugo's most ardent and most faithful admirer, was a very peculiar man in a great many respects. He might have been called a romantic cynic. He was fond of romance in books, but he was a cynic as far as practical life was concerned.

Gauthier's two daughters, Judith and Estelle, inherited some of his talent. Judith is an admirable writer and Estelle paints delightfully. One became the wife of Catulle Mendès and the other married Emile Bergerat.

Theophile cherished no illusions regarding his sons-in-law. After Estelle's marriage Flaubert met him and asked him about his second son-in-law.

"You know my opinion of Mendès, don't you?" said Gauthier.

"Yes," said Flaubert.

"He is a scoundrel. Well, my good friend, compared with Bergerat he is a saint."

In spite of this unflattering opinion of Bergerat, who for years conducted a vigorous campaign against the fossil traditions of the so called classical methods of the French stage in the *Voltaire*, he is an original and often a daring playwright. Dumas was very much interested in his plays and did not spurn his advice.

It was to Dumas' influence that Bergerat owed the production of his play Le Nom at the Odéon. Paul Porel, now in New York, played the part of the priest. The author pitilessly remarked of his interpretation that "during the whole performance Porel seemed to beg the audience's indulgence for such a part and to apologize for playing it."

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Dumas is a generous man. His enemies say that generosity is the only quality he inherited from his father. His friends remark justly that his father was not generous, but a spendthrift.

Whatever the elder Dumas' faults may have been, his good humor always secured forgiveness. This cheerfulness of temper did not abandon him even on his deathbed.

When he was dying he called his son to his bedside and said to him, with a wan smile:

"They have always accused me of being a spendthrift—of not being able to economize. It's an injustice. I came to Paris thirty years ago with a louis in my pocket, and now when I am leaving Paris with no hope of return, I actually possess two louis!" MARTINE.

ANOTHER EMPIRE SCHOOL MATINEE.

The students of the Empire Theatre Dramatic School will participate in another matinee at the Empire on Thursday. Three new one-act plays will be produced. The first will be a comedy by Grace Livingston Furniss entitled A Close Call. The second will be Cousin Faithful, a play written by Julie M. Lippmann. Love as a Tonic, a comedy-farce by Alexander H. Laidlaw, Jr., will complete the programme.

The Empire School has been active this season. Nine original pieces have been thus far presented by Nelson Wheatcroft's students. His report shows also that eight members of the School have found engagements in the companies of W. H. Crane, Mrs. Langtry, Charles Frohman, and Wilson Barrett. The last of the series of invitation matinees will be given on April 25 when plays by A. E. Lancaster, Alexander H. Laidlaw, Jr., and Charles J. Bell will be performed.

A special matinee will be given on May 9, when the general public will have an opportunity to attend and professionals and students will appear. The proceeds are to be devoted to establishing one or more free scholarships for next season.

HAMMERSTEIN'S CHANDELIERS.

Oscar Hammerstein last week bought at auction the seventeen chandeliers in the banquet hall of the Metropolitan Hotel. The large central chandelier was knocked down to him for $900, and the others for $2,630, to which about $2,000 must be added for handling and transportation. When these chandeliers were placed in the Metropolitan about fifteen years ago they were regarded as the finest examples of crystal work in this country. The set was imported at an expense of $25,000. Mr. Hammerstein intends to have the chandeliers remodeled for electrical use, and erected in his new theatre on Long Acre Square.

NELLIE BRAGGINS.

The first-page picture this week is that of Nellie Braggins, a very talented, clever and pretty young actress who is now a member of the cast of Rory of the Hill.

Miss Braggins is a St. Louis girl, and unlike many who in larger fields find distractions that weaken the memories of a home place, she seems to grow more fond of St. Louis the longer she remains away from that city. In fact, she believes that there is no place like St. Louis, and the Mound City will probably always retain among towns the first place in her heart.

In St. Louis, Miss Braggins was popular in amateur effort long before she adopted the stage. Gifted with a fine voice, she was prominent in local musical events, and sang on occasions that employed notable professional talent. She took part in concerts of the Philharmonic Society, and even appeared with Gilmore's Band as a vocal soloist.

The first professional engagement of Miss Braggins was with the farce A Hole in the Ground, in which she won attention as one of the tailor-made girls. She was later a member of The Algerian company, where her voice aided in her distinction. On the production of that opera in this city, when Adele Ritchie, who had an important part, fainted a few minutes after her first entrance, Miss Braggins cleverly took up her cue and finished the scene without a hitch, singing both the music of her own and Miss Ritchie's roles.

From The Algerian Miss Braggins went with E. E. Rice to Venus, in which she took the part of Peep, originated by Fannie Johnston. In this she was very successful. She has filled other engagements with credit; and it is interesting to note that when little more than a child she appeared as a page and in boys' parts with such players as Lawrence Barrett, John McCullough and Frank Mayo. The interval between these early experiences and her later appearance on the stage was spent in study.

Miss Braggins is now playing the part of Grace Darley in Rory of the Hill, with which she has been identified ever since its elaborate revival at the Academy of Music. She has won many admirers by her sympathetic and artistic work in the role, and every evening is encored for her singing of Irish ballads.

MR. ROYLE'S NEW PLAY.

Edwin Milton Royle will produce a new play next season called Mexico. It is his second effort at playwriting, and he has worked upon it during the past two years. It is described as a romantic comedy drama, having for its background the war of 1847 between Mexico and the United States. The story is said to possess heart interest and present excellent character studies. The hero is a young American officer, the heroine a Mexican girl, and one of the characters is an old negro body servant who furnishes the elements of both humor and pathos. The scenic effects will include pictures of Buena Vista and Chepultepec. Arthur C. Aiston, who has managed Friends this season, will direct the tour of Mexico.

PIRATE COMPANY STRANDED.

A letter signed by five members of Fisk's East Lynne company comes to THE MIRROR from Freeland, Pa., bringing an account of their troubles.

"After the performance on March 16," the letter runs, "Robert A. Fisk, the manager, accompanied by Minnie Adelle, Lena Hahn and Fred. G. Olp took the 2:30 A. M. train for Albany, leaving the company flat on their backs. Fisk had paid the hotel bill up to Sunday morning, had taken the entire net receipts and then skipped.

"He left a promise to pay back salaries on Sunday morning, but, of course, he failed to materialize. Misrepresentations caused the various members to fall over thirteen weeks in arrears in salaries. Jane, The Private Secretary, The Boarding School, Queen's Evidence, and Mabel Heath were among the plays pirated by this manager."

The letter was signed by W. C. Rellim, Harry Gordon, W. A. Scott, Mrs. W. A. Scott, and Fred. Bangs. They believe that Fisk has gone to Astoria, L. I.

ADMITTED TO THE FORREST HOME.

The managers of the Edwin Forrest Home have admitted to that institution Robert Johnson, the old actor, who has been in retirement for some time. He formerly supported Charlotte Cushman, Edwin Forrest, and James H. Anderson, as well as other well-known stars.

Mr. Johnson was born in Philadelphia on Aug. 8, 1827, and made his debut at the Arch Street Theatre under Burton's management. After Burton changed his base of operations to New York, Mr. Johnson managed the theatre, but in 1851 he also came to New York and began an engagement at Burton's Chambers Street Theatre as Dombey in John Brougham's dramatization of "Dombey and Son." In 1856 he visited England and played an engagement at the Surrey Theatre, London. He married Nellie Germon at Elkton, Md., in 1858.

It is said that Charles W. Couldock will be the next old actor to enter the Home, the papers for his entry having already been prepared by the managers.

A CHICAGO POSTER SHOW.

THE MIRROR has received the artistic catalogue of the Chicago *Evening Post's* poster exhibition. It is capitally illustrated. The exhibition contains specimens of the best work of the leading French, English and American designers, including W. H. Bradley, Aubrey Beardsley, Will Carqueville, Scotson Clarke, Kenyon Cox, Jules Cheret, W. W. Denslow, de Feure, George Wharton Edwards, Albert Guillaume, Ernest Grasset, C. D. Gibson, Oliver Herford, Dudley Hardy, W. J. Morgan and Company, Edward Penfield, Louis Rhead and Adolphe Willette.

POLITICIANS HONOR OLCOTT.

The Robert Emmet Society and a body of Irish Nationalists purchased a hundred seats at the Columbus Theatre last Wednesday night to see Chauncey Olcott in The Irish Artist. After the performance the actor was presented with a large Irish flag on which is inscribed: "To Chauncey Olcott from the Irish Nationalists of New York." Manager Pitou returned the politeness of the Nationalists by opening champagne behind the scenes.

Superfluous hair, pittings, wrinkles, scars, moles, &c., permanently removed by electricity. Helen Parkinson, 50 W. 22d. st.

HERE AND THERE.

When I want to be amused I read the Boston papers. Lately I have been revelling in the opinions of that town on Trilby. The different views taken of the acting in the dramatization are interesting, to say the least. One critic declares that Virginia Harned is the ideal Trilby; another asserts that she lacks "Trilbyness." One writer says that "Trilby's death was drawn out to an interminable length, and the lady made me think of a vain attempt to eat a plate of spaghetti, while Svengali's death scene was an excellent imitation of the *danse du ventre*." The Observer can't see where the spaghetti comes in, but Svengali's death must be highly sensational.

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Somebody else in Boston suggests that when Trilby's foot is sketched on the studio wall, some artist of merit be engaged to draw it. The first night, the line "There's not another foot like it in Paris" occasioned a groan, ending with the audible remark "I should hope not."

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Boston has also come to the conclusion that Gismonda is a "ripper."

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This is a regular Boston budget this week, but I can't help observing, and find more in Boston than any other place. In a newspaper announcement in one of the Hub's foremost journals there appeared a paragraph to the effect that Miss So-and So would be supported by the following chic artists, giving the names of several dignified and well-known players. Chic, applied to actors! Why do we let Boston get ahead of us this way?

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I hope this is merely the beginning of a much needed reform in the present style of writing. A contemporary refers to a clever young woman as a capital "actor." The abominable and oft-used suffix "ess" certainly is not up to date in this era of new women. By all means let us abolish it, and let Actress, poetess, songstress, authoress, etc., be relegated to the back row, together with erstwhile, withal, and a few other relics of antiquated affectation.

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In the new burlesque, Little Robinson Crusoe, which will be presented next season, Eddie Foy will take the part of Crusoe's man, Saturday—one day late.

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This from Chicago: "How is Madame —— to-day?" queries the opera company's manager of the husband of one of his prime donne.

"Oh, madame is alive," says the husband.

"Then I'll bet she's kicking," retorts the manager.

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Isn't this delightful? Olga Nethersole's press agent sends out a paragraph which states that she is very fond of dogs, and "during her journeyings, which have extended nearly around the globe, she has been accompanied by a beautiful English collie which guards her room at night, when hotel proprietors will permit it." Why don't they tell us what becomes of the dog when hotel proprietors are hard-hearted enough to forbid the dog from standing guard over the fair Olga's door?

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Some of the Western papers publish the plots of such plays as Hamlet, Frou Frou, etc., when they are presented at the local theatres. The story of the latter was rendered amusing recently when a Detroit journal persisted in calling the heroine's husband "Mr. Frou-Frou."

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In quoting one of the alleged clever lines of Oscar Wilde's Ideal Husband, an exchange has it, "A lot of damp nobodies talking about nothing." As the definition applies to London society, it may be literally correct, but Mr. Wilde did not write it that way. I wonder if this quotation is simply an error, or if the paper in question wished to expurgate the line?

THE OBSERVER.

UNDER THE BLACK FLAG.

The Phelps Whelan company is pirating In Old Kentucky in the West.

The Morristown, N. J., Dramatic Club of St. Mary's Y. M. C. A., recently produced what was advertised as "The Secretary. An adaptation by Albert H. Lucas," which seems to have been nothing more or less than The Private Secretary.

A. H. Varley, manager of Blue Jeans, writes to THE MIRROR from Joliet, Ill., disclosing an attempt to get hold of the paper of that attraction for practical purposes. It appears that one Harry E. Palmer, writing from Stuart, Ia., made an offer to the bill-poster at Galesburg, Ill., of "three cents each for pickups or stands of Blue Jeans." The bill-poster turned the letter over to the local manager, who gave it to Mr. Varley.

Dave B. Levis, owner and manager of Uncle Josh Spruceby, writes that Kelly's Comedians are pirating this piece under the name of Uncle Josh Winters, and that Angell's Comedians are also using it without authority. Uncle Josh Spruceby was written by Russell A. Graham for L. W. Washburn, from whom Mr. Levis bought it outright. It is said that Kelly was stage manager of the original production, and thus got possession of the manuscript.

PRAISE FROM THE ANTIPODES.

New Zealand Mail, Feb. 8, 1895.

Mr. H. Baillie, the bookseller, of Cuba Street, showed me the other day a copy of the Christmas number of THE NEW YORK DRAMATIC MIRROR. Without exception it is the most beautifully-illustrated publication I have ever seen. In half-tone engraving the Americans can fairly claim to lick creation, and in this part'cular instance they have beaten their own record. The cover is in colors, and is a magnificent specimen of lithography, the design being very French, and reminding me very much of *Le Figaro Illustré*. Full-page portrait groups of prominent American actors and actresses are given, and the literary matter is excellent, there being entirely wanting that objectionably vulgar "note" so noticeable in some American theatrical papers. It speaks well for the popularity of the American stage that such an artistic and wholly admirable production is devoted to its interests. There is nothing like it either in London or Paris.

FINAL PERFORMANCE AT NIBLO'S.

The performance of My Aunt Bridget, which took place at Niblo's last Saturday, was the last theatrical entertainment that will ever be given in that historic place of amusement. The old playhouse is to be demolished, together with the rest of the Metropolitan Hotel property, to make way for the office building which Henry O. Havemeyer proposes to erect on the site which he recently purchased.

Niblo's Garden was opened by William Niblo in 1828. It was there that The Black Crook enjoyed such a long run. Walter Sanford had been the manager of the house for the past two seasons.

GOSSIP OF THE TOWN.

From photo. by Morrison

Oscar Eagle, whose portrait appears above, has been deservedly fortunate in engagements during his twelve years' experience in the profession, having been in the support of many of the best stars and a member of some of the strongest traveling companies. His performance of Kephren in Cleopatra and Mario in La Tosca with Fanny Davenport added much to his reputation as an interpreter of both heroic and light comedy roles, while his General Haverhill in Shenandoah and his Colonel Prescott in Held by the Enemy elicited praise from both press and public. Frank Mayo considered him the best Athos in The Three Guardsmen that he had seen in years. As leading man of several Summer stock companies Mr. Eagle has played every style of part, from farce to tragedy. He is this season with The Ensign company and has surprised his friends by making a distinct hit in a character part, that was considered quite out of his line.

Lisle Leigh was highly complimented recently by the Salt Lake papers for her personation of the India Rubber Girl in An Arabian Night in that city.

Minnie Jarboe has been favorably noticed in the West for her good work with Nellie McHenry in A Night at the Circus. Miss Jarboe will remain with that star until the close of the season.

John B. Boutner, Flora De Vors, and Little Ruby are recent additions to Clint G. Ford's An American Hero company.

Edward J. Martineau is in advance of The Twentieth Century Girl.

Manager Canby says Francis Wilson's receipts for the first week of his engagement in Chicago were $10,300, with very strong attractions in opposition.

Louise Larendon has been engaged to play the part of Mammy in The Two Colonels.

The professional matinee at the Broadway Theatre last Tuesday was well attended, and the performance of Madame Sans Gêne was greatly admired by the professional audience.

Ed. W. Smith, manager of Maloney's Wedding, writes that his attraction has closed season on account of the illness of the star, Francis Olney.

Lelia Wolstan (Mrs. Walker Whiteside) has been obliged to return to New York, owing to ill health.

Garrison Ball has been engaged for the Joseph company.

Hugh Fay will produce a new play next season.

The Spooners broke their own record during the last two weeks in the Grand Opera House at Bloomington, Ill., playing to standing room only every night. Edna May and Cecil Spooner made hits.

Charles Pratt, of the Tavary Opera company, was in town last week.

The Trolley System company recently gave a concert on board the steamer between Louisville and Cincinnati for the benefit of the Louisville Packet Mission.

Nina Hayward, who was successful as the heroine in On the Mississippi, has joined Down in Dixie, to play the leading part.

Harry Thomson, who is under the care of the Actors' Fund, is slowly recovering from a severe illness in Brooklyn.

C. E. Johnson telegraphed last week from Salt Lake: "The report that the Grand Opera House would close its present season on account of a slight misunderstanding with one of the players is absolutely without foundation. Business is exceptionally good, and the company is working very smoothly, and fast growing in popular favor."

W. C. Smith, telegraphing from Elmira, N. Y., last Tuesday, said: "Mora opened to the largest audience ever in the house. For the first time in twenty-nine years the house was sold out at three o'clock in the afternoon.

Frederick Paulding and Harry Pepper will give an entertainment of recitations and songs this (Tuesday) afternoon at Carnegie Music Hall. The programme promises many interesting features.

Frank Bush has signed a five years' contract with Davis and Keogh. He will appear next season in a new farce-comedy by R. N. Stephens called The Real Thing.

W. B. Glover has been engaged as business manager of the Campobello Opera company.

Mrs. George A. Beane (Ray Semon), through her attorney, M. A. Ruger, has brought an action for absolute divorce in the Supreme Court against her husband. Mrs. Beane has been granted alimony *pendente lite*.

Ellen Vockey is preparing to present the comedy, Snowball, in Washington for charitable purposes. The performance will be under the direction of C. G. Gilmaine.

F. E. Morse, in advance of Fanny Rice, writes that the business of that star in the South has been remarkably good, in spite of bad weather. The company is working Northward, and will play return dates in prominent Pennsylvania towns. Nancy, Mr. Morse says, has made a hit.

Edwin Mordant, of the original Aristocracy cast, has signed with Charles Frohman for the Spring tour of that play, under the management of Julius Cahn. Mr. Mordant will play Prince von Haldenwald, originated by William Faversham, and will also manage the stage.

AT THE THEATRES.

Herald Square.—Charlotte Corday.

Drama in four acts by J. C. Montesquieu.—Produced March 25.

Charlotte De Corday d'Armont	Mrs. Potter
Francois De Corday d'Armont	Verner Clarges
Abbe Fleuriot	Henry Chanfrau
Monsieur David	Mason Mitchell
Adam Lux	Arthur Bawtree
Potin Langlois	John F. Ward
Drouet	Mr. Hartley
Legendre	George Barnes
Chevaux De La Garde	William G. Warren
Rose De Corday d'Armont	Perdita Hudspeth
Simmone Everard	Helen Lowell
Marie	Ida Ward
Madame Richard	Marion Erle
Jean Paul Marat	Mr. Bellew

The edge of novelty was taken off the production of Charlotte Corday at the Herald Square Theatre last evening, owing to the fact that Mrs. Potter and Kyrle Bellew had been seen in that play during their recent engagement at a Harlem theatre. The play is necessarily gloomy throughout. There are a number of strong situations, and the dramatic interest is well sustained to the final curtain.

The action opens at Caen shortly after the execution of Louis XI. Charlotte Corday is deeply impressed by the story of Judith and Holofernes, and like Judith, who saved her people by slaying the tyrant, believes she will save France from further bloodshed and misery by slaying Marat. She informs her lover, Adam Lux, a young painter, that until France is free she cannot entertain any thoughts of love and happiness.

Lux on hearing of the late king's execution inveighs against the government and Marat especially. He flees from the market-place, pursued by an angry mob, and reaches the Corday country house. The gendarmes break in the door. Marat enters and orders his instant arrest. After her lover's arrest Charlotte vows to kill Marat and free her country.

In the following act we are transported to Paris, Charlotte having gone there to be near her father, who is in prison. While posing for David, the renowned painter, as a model for his picture of Judith, she meets her love, Adam Lux, who has escaped from the Conciergerie. Incidentally Marat enters the studio, recognizes Lux, and writes an order for his re-arrest. Thereupon Charlotte determines to follow Marat to his house and to kill him in case he refuses to rescind the order.

The third act presents the darkened antechamber of the "friends of the people." Marat is planning new atrocities in the name of liberty. The scene is effectively worked up by the tolling of the bell as the guillotine descends upon the victim amidst the bloodthirsty yells of the sans-culottes. Marat retires to take a medicated bath. Charlotte at last succeeds in gaining access to the main apartment under the plea that she comes to give information concerning the plotters against Marat and the government. She is ushered into Marat's room and finds him in a shoe-shaped bathtub and writing on a rough bench placed at his side.

When they are left alone Marat questions her, and by his brutal threats of instant execution of her father and her lover works the young girl into a frenzy of agony and despair, and invoking strength from heaven Charlotte plunges a knife into his body. Charlotte is brought to trial and condemned to death. She exultingly gives up her life on the scaffold for the act which she declares must be left in the hands of God for judgment.

Mrs. Potter gave evidence of artistic advancement in some respects, but her personation of Charlotte Corday was far from being a great histrionic effort. For reasons best known to herself she delivered her lines in a peculiarly jerky manner that was decidedly painful. There is no kinship between genius and affectation. If Mrs. Potter were endowed with the gift of inspiration or the power of magnetism, we might overlook an affectation of theatrical mannerisms, but as she is utterly devoid of *feu sacré*, she should endeavor to avoid theatricalism of every description. At times Mrs. Potter's elocutionary delivery sounded like the efforts of a Frenchwoman wrestling with a foreign language. It may be said in Mrs. Potter's praise, however, that her personality was always picturesque, and that her acting, while disappointing in the main, was at no time commonplace.

Kyrle Bellew offered a splendid characterization of Jean Paul Marat. His make-up was a work of art, and his acting was exceptionally brilliant.

The supporting cast included Verner Clarges as Francois de Corday, Henry Chanfrau as Abbé Fleuriot, Mason Mitchell as Monsieur David, John F. Ward as Potin Langlois, Arthur Bawtree as Adam Lux, Perdita Hudspeth as Rose de Corday, and Helen Lowell as Simmone Everard, all of whom made the most of the opportunities afforded them.

The play was well staged, and the performance ran with gratifying smoothness.

Daly's.—Nancy and Company.

Nancy and Company, which Augustin Daly adapted from a German comedy by the late Julius Rosen, was revived at Daly's Theatre before a fashionable gathering last Friday evening. The play has been rewritten in order to bring the local allusions up to date. The happenings of the second act, for instance, occur in a private parlor at the Waldorf. The acting and mounting were in keeping with the good taste and general excellence that characterize all productions at this house.

The performance proved as bright and entertaining as ever. Ada Rehan renewed her former success in the role of Nancy Brasher. James Lewis was as comical as heretofore in his personation of Ebenezer Griffing, and Mrs. G. H. Gilbert repeated her capital characterization of Mrs. Huldah Dangery.

Among the newcomers in the cast Henry Dixey was seen to great advantage in the part of Tippy Brasher; Frank Worthing proved a competent successor to John Drew as Kiefe O'Kiefe, and Maxine Elliott looked beautiful and acquitted herself creditably as Oriana.

Sidney Herbert as Captain Paul Renseller, Percy Haswell as Daisy Griffing, Helen Bryant as Betsy and William Sampson as Julius all did good work.

The final performance of The Two Gentlemen of Verona will be given this (Tuesday) evening, and Nancy and Company will be the bill at the Wednesday matinee. On Thursday night Mr. Daly will produce A Bundle of Lies, a new farcical comedy, adapted from a German source.

The regular season at Daly's will close on April 20, and the last production will be the revival of a Shakespearean comedy, in which Miss Rehan and the entire company will appear.

Grand Opera House.—The Derby Winner.

The Derby Winner, a comedy-drama by Alfred H. Spink, commenced a week's engagement at the Grand Opera House last night.

A good house applauded the various episodes of the play, which deals exclusively with racing, the scene being in and around St. Louis.

The production has already been noticed in these columns. A capable company, which includes Arthur Dunn, Max Miller, Frank Dayton, Mina Gennel, Jessa Hatcher, Frank McDonald, Louis B. Hall, W. Eldridge, Olga Verne, Viola Arthur, and Mrs. Eldridge, make the most of the parts allotted to them.

The production is elaborate, especially the third act, which represents the St. Louis Race Track, in which seven thoroughbreds are introduced. The Derby Winner should play to good business on the week.

People's.—The Cotton King.

William A. Brady's production of Sutton Vane's melodrama, The Cotton King, as seen at the Academy of Music several months ago, drew a good house to the People's Theatre last night.

The melodrama is decidedly interesting, the exciting climaxes being well developed, and the scenic effects finely arranged.

William Beach made a handsome and sufficiently heroic hero, and Dominick Murray was very clever in the character of James Shillinglaw. May Wheeler as Hetty played with much feeling, and Mrs. Selden Irwin was good as Mrs. Drayson. Amelia Summerville acted the part of an ambitious servant with much humor.

Among the others included in the cast are Cuyler Hastings, Basil West, Edward See, Dan. Collyer, Bijou Fernandez, and Payson Graham.

Fourteenth Street.—The Flams.

Lovers of farce-comedy were out in full force at the Fourteenth Street Theatre on Monday evening. The attraction was "Old Hoss" Bill Hoey and his nonsensical hodgepodge, styled The Flams.

The piece met with popular approval when first given in this city some months ago. It contains many amusing situations and some laughable dialogue. With it Mr. Hoey has abundant opportunity to display his comical antics and to air his droll speeches. He is ably assisted in fun-making by John C. Rice, whose comedy talent is favorably known. Among the company who are worthy of special mention were the Sisters Merrilees, Cherrie Simpson, Matt C. Woodward, George W. Howard, Charles Renwick, and Lillie Alliston.

Keith's Union Square.—Vaudeville.

Billy Emerson heads the list at Keith's Union Square this week. This is his first appearance in New York in five years.

Raymon Moore was billed for the week, but a severe cold prevented his appearing last night. He will, however, fill out the remainder of the week.

McAvoy and May are a clever team in their funny sketch.

Others on the bill are Imro Fox, Bermello and Gannon, Henri Cazman, Hamilton and Glynn, Mlle. Flossie, the Metropolitan Three, John W. World, Gordon and Lick, Rice Brothers, The Reed Birds, and Samuel Burt, all of whom are new.

Koster and Bial's.—Vaudeville.

The special feature of this week's programme is the first appearance in America of Fannie Leslie, known as "England's Queen of Burlesque." Her engagement is for one week only, as she is en route from London to Australia and South Africa to join an extravaganza organization. Miss Leslie is prominent on the other side of the water as the originator of several topical songs and the famous cart-wheel dance.

She was enthusiastically received last night and proved as clever an artist as has been seen on the vaudeville stage here for several years. Her songs were all encored and she received a number of recalls.

American.—The New Boy.

At the American, The New Boy opened on Monday evening to a good house. The eccentricities of James T. Powers seemed to hit the requirements, while the excellent characters part of Theodore de Brizae was admirably played by George Backus.

Other members of the company deserving mention were Helen Kinnaird, Rachel Booth, and Frederick Robinson. Mrs. Langtry in Gossip is underlined for next week.

Tony Pastor's.—Variety.

An unusually attractive programme is provided this week at Tony Pastor's.

The Belfry Sisters, Young and Sells, Lydia Dreams, Haines and Pettingill, Bon Ton and Artino, Slater Sisters, Zarino, Rice and Elmer, George and Emma Highley, and Mme. Travelle compose the bill.

Tony Pastor sings his ever-popular songs, and his efforts are rewarded by the usual hearty applause.

At Other Houses.

The Old Homestead is still a fixture at the Star.

There are only two weeks left to see Madame Sans Gêne at the Broadway.

An Ideal Husband is drawing well at the Lyceum.

Camille D'Arville is to close her engagement in Madeleine at the Bijou on April 13.

Weber and Field's Own company, which includes, besides these amusing Dutch comedians, Lottie Gilson, James F. Hoey, McIntyre and Heath, and the Fansons is the attraction at Jacobs' Third Avenue Theatre this week.

Mrs. Langtry will close her engagement in Gossip at Palmer's on Saturday night. There will be a special performance on Wednesday afternoon, at which photographs of Mrs. Langtry will be distributed as souvenirs.

Little Christopher will be transferred to Palmer's next Monday night. The Garden will then be closed for two weeks, at the end of which time Trilby will be produced by the company now playing the piece in Boston.

The exhibition of a female form among the the Living Bronze Statues in current vaudeville performance at the Casino has resulted in crowded houses.

John-a-Dreams is handsomely staged and ably acted at the Empire.

Too Much Johnson will reach its 150th performance at the Standard on April 11.

Additional features have been introduced in eviction, pig and hunt scenes of Rory of the Hill, which continues its prosperous run at the Academy of Music.

Ward and Vokes in A Run on the Bank are at the Columbus Theatre this week. Next week, Cross Roads of Life.

Richard Mansfield and company gave an admirable performance of The Scarlet Letter at the Harlem Opera House last night. Tuesday, A Parisian Romance; Wednesday, Prince Karl; Thursday, Beau Brummel; Friday, Napoleon Bonaparte; Saturday matinee, Arms and the Man; and Saturday evening, Dr. Jekyll and Mr. Hyde will be presented.

BROOKLYN THEATRES.

Park.—The District Attorney.

One of the largest audiences of the season assembled in the Park Theatre on Monday evening to witness the first production in Brooklyn of The District Attorney, the new drama by Harrison Grey Fiske and Charles Klein.

The play made a deep impression. Seldom is such spontaneous and hearty applause heard within the walls of a Brooklyn playhouse as that which greeted the efforts of the actors in this latest picture of New York city life. Not a line of the crisp dialogue escaped the audience, who showed an appreciation of the play which encouraged the actors to do their very best.

William Courtleigh, Frank Mordaunt, Annie Irish, Adele Ritchie, and all the others who helped the audience to pass an enjoyable evening, are deserving of the highest praise.

Columbia.—The Isle of Champagne.

Thomas Q. Seabrooke began a week's engagement at the Columbia before a crowded house on Monday evening in the Isle of Champagne. The audience seemed to thoroughly enjoy Mr. Seabrooke's antics, especially in the scene where he reads the jokes from a last year's almanac. The "Song of All Nations" was encored again and again. During the latter part of the week Mr. Seabrooke will be seen in The Grand Vizier for the first time in Brooklyn. Next week The Fatal Card.

Amphion—The Brownies.

Palmer Cox's The Brownies was well received at the Amphion last night by a full house. Alice Johnson made a capital Prince Florimel. Linda Da Costa acted Titania well. Charles Drew as Stanislaus and Ida Mulle as Drusilda were satisfactory. The Richards, acrobats, were well received. Next week, The Cotton King.

AN ENCOURAGING START.

"It is gratifying," said W. A. McConnell to a MIRROR reporter, "how many friends one has. The endorsements I have received since I opened McConnell's Theatrical Exchange in Abbey's Theatre Building would fill two pages of THE MIRROR. Henry Greenwall telegraphs me: 'Wish you success in all your undertakings and am your friend.'

"People are beginning to think, as I have thought for quite a while, that there is room for an independent theatrical exchange in New York city, and I have taken advantage of that fact. That I am right in this matter is demonstrated by the amount of business already on my books. It makes no difference to me how many exchanges a manager may have already representing his theatre. The point is that I can be of additional advantage to that manager. This is what he wants and has been waiting for a long time.

"I have not got an interest in any company, nor do I own a brick in any theatre. This leaves me free to book to the mutual advantage of the local and the traveling manager."

W. A. BRADY'S TRILBY COMPANIES.

W. A. Brady has secured from A. M. Palmer the rights to present Trilby in all cities except Boston, Philadelphia, New York, Pittsburg, Washington, and Chicago. It is possible, however, that Mr. Brady may get some of the above cities also.

Mr. Brady will equip and send out at once three Trilby companies. The first will start out on April 4. The cast will be as follows: Sybil Johnstone, Trilby; George Fawcett, Svengali; Boyd Putnam, Taffy; and Walter, Little Billee.

Other Trilbys in Mr. Brady's eye are Mabel Amber and Laura Biggar.

THE TWO COLONELS.

The Two Colonels, William Richard Goodall's pastoral comedy, will open an engagement at the Bijou Theatre, New York, on April 15, which happens to be Mr. Goodall's birthday. The production will be on an elaborate scale and rehearsals will begin on March 25. The cast comprises Lawrence Hanley, George C. Staley, Edwin Brewster, Walter Lennox, Sr., Dave Murray, Henry Godden, W. W. Taylor, Robert Ransom, Albert Amberg, Edith Crane, Georgia Wells, Pauline Markham, Louise Larendon, and Lois Francis Clarke. When the play was tried in Washington last December the Washington *News* declared that it would, after some minor alterations had been made, become one of the strongest comedies on the American stage. The piece has been thoroughly revised by Mr. Goodall, and will have the advantage of thorough rehearsal and unexcelled cast when produced at the Bijou.

SOUSA IN 1895-6.

The years 1895-6 promise to be red letter years in the history of Sousa's Band. It begun on March 8 at Baltimore a season of eleven months of continuous daily concerts—the first two weeks of which, as our correspondents have duly chronicled, have been greeted with packed houses. Of the eleven months of Sousa's engagement, the first three consist of a concert tour through the West and South and a return East as far as Halifax, N. S., thence to Manhattan Beach for eleven weeks until Sept. 2; thence to the St. Louis Exposition until Oct. 19; thence to the Texas State Exposition for two weeks; then another concert tour for two weeks to Atlanta; and a six weeks' engagement at the great Cotton States Exposition in that city, lasting until Jan. 1, '96; and then another tour of over a month to the home of the band in New York. If practical evidences were wanting of the marvellous success of Sousa's "Famous Fifty"—here they are. So protracted a series of engagemets without a break is unprecedented in the history of great musical organizations.

WALKER WHITESIDE'S PLANS.

W. J. Winterburn arrived in town last week, and is making preparations and booking time for next season for Walker Whiteside. Before Mr. Winterburn's illness, which confined him for two months, and from which he only recovered several weeks ago, preparations had almost been consummated for Mr. Whiteside's appearance in London in the Spring. Mr. Winterburn's illness, however, delayed these negotiations so the tragedian's English season has been postponed until next Spring, when he will be seen in one of the London theatres in his repertoire. Mr. Winterburn states that his star is more than pleased with the results of his present season, which will close about April 15. He has been very cordially received everywhere, and his Hamlet in particular seems to have been spoken of in the highest praise. Mr. Whiteside's next season will open about Sept. 16, probably at Boston. The tour will take in all the principal cities. Besides his present repertoire two new productions will be made.

MATTERS OF FACT.

Charles Albert Shaw, owner of Peck's Bad Boy and Muggs' Landing, warns managers and others against unauthorized productions of either of these plays. The former has been leased to George W. Heath, who alone has the rights for production.

In the brewings of C. H. Evans and Sons, of Hudson, N. Y., only pure spring water is used. They manufacture their own malt from the soundest barley. They keep on hand a large stock of carefully selected hops, domestic and imported, and thus the uniformity of their product is assured. Two years is given their ale to ripen in vaults, thus insuring perfect condition and keeping qualities. The Evans India Pale Ale and Brown Stout are accordingly the finest in this country, if not in the world, and their immense popularity as beverages and tonics is easily understood.

J. C. Padgett, who was specially engaged by Charles Frohman to play Mathew Keber in The Bauble Shop with the John Drew company, is at liberty owing to the withdrawal of that play.

Gilberti Learock has made a hit as Nera Mann, the book agent, with Ward and Vokes' Run on the Bank company.

W. A. Edwards, well-known as manager for eight years on the business staff of H. R. Jacobs, has retired from Mr. Jacobs' employ, and would accept engagement as resident or traveling manager.

Attractions suitable for out-door amusements and up-to-date novelties are wanted by O. W. Day, 16 Wes Seneca Street, Buffalo, for a favorite Summer resort.

Kate Dalglish, who was for three years the leading lady of the Stockwell Theatre company of San Francisco, is at liberty, and will accept first-class offers.

Francis and Alice Gaillard have just returned from their California trip to their home at Little Ferry, N. J. They invite offers for the Summer for grand or comic opera.

Amelia Summerville will be disengaged after April 6, owing to the closing of the Cotton King company's season in Brooklyn.

Rose Beckett has been engaged to arrange the dances for Estelle Clayton's opera The Viking, which will be presented here May 6.

Sidney H. Solomon, who has had considerable experience as treasurer, desires a position in that capacity with a responsible company or as business manager. He may be reached care of this office.

Florence Myring, leading lady, is at liberty, owing to the closing of the Jane company, No. 1, at Grand Rapids, Mich.

Sid. De Grey, the popular young baritone, who is one of the leading members of the Ward and Vokes company, and whose singing and acting has won him many friends, will retire from that organization on March 30.

Grace Milton is at liberty for prima donna soprano roles in Summer opera.

H. W. Frillman, whose singing in The Old Homestead is one feature of this popular play, invites offers for comic opera and farce-comedy for the remainder of this and next season.

Frederic W. Kensil arrived in this city on Thursday to attend the funeral of his father, who died on March 18.

At the Grand Opera House, Louisville, Ky., April 15, Easter week; May 6 and 13, race weeks, all good dates are open to first-class attractions.

Roster of the Schubert Symphony Club and Lady Quartette: E. H. Purcell, proprietor and manager; Frank Henneway, advance agent; Master Purcell, Grace A. Dyer, Henerette Kelloge, Lovie Sendt, and Minnie K. Boman.

Anna M. Quinn having settled all the business matters of her late husband, Sam Charles, is at liberty to accept engagements for first old women and character. In future she will be known professionally as Mrs. Sam Charles.

Joe Cawthorn, for four seasons the principal comedian of the Patti Rosa company, is at liberty. He may be addressed in care of this office.

Alphonso Phillips is no longer a member of the Labadie-Rowell company, having left that combination and returned to his home at Alton, Ill. He invites offers for next season.

Professor W. W. Wellington, of the Louisville School of Acting, wants a partner who can assist in instructing pupils, one who can teach stage dancing preferred. He may be addressed in care of this office.

Arthur Dunn, the popular little comedian, will accept engagement with Summer opera company after April 13, his engagement with The Derby Winner closing on that date.

CAUTION!

IMPORTANT TO MANAGERS.

BOSTON, March 23, 1895.

Having granted to GEORGE W. HEATH, of Haverhill, Mass., the exclusive license for "Peck's Bad Boy" in the United States and Canada for the season of 1895-96, commencing in August, 1895, and ending in June, 1896, all Managers of Opera Houses and Theatres are hereby cautioned not to book, advertise or play said Comedy or any part thereof, or to use the name of the same, during the continuance of said license, excepting through him, or with his written consent, as all infringers will be held strictly accountable to the full extent of the law.

Mr. Heath has been successfully connected with the management of this most popular of all farce-comedies for many years, and proposes to put out a larger and stronger company the coming season than has ever played the piece, with new printing, new specialties, new scenery, etc.

I am also the exclusive owner of "Muggs' Landing," the best Comedy-Drama ever written, and which I will lease to a responsible party on reasonable terms.

A liberal reward will be paid for evidence which shall convict any person of unlawfully booking, advertising, or presenting either of said plays, or of using the name of either, or any substantial part of the same.

CHARLES ALBERT SHAW.
(Of Stone and Shaw), Boston, Mass.
HOWE AND HUMMEL, }
Counsel, New York. }

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EDWARD H. ALLEN, - - - - MANAGER

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42 West 27th St., N. Y.

Hotel and Restaurant for the profession. Table board, $4 per week. Breakfast from 7 to 12:30. Dinner, including wine, from 5:30 to 8:30. Rooms newly and handsomely furnished from $3.50 to $25 per week. Liquors and cigars of the very best brands. A. HICKSON, Prop.

THE LOUISVILLE SCHOOL OF ACTING.
WANTED—PARTNER.

Actor or instructor to assist in preparing amateurs and professionals for the stage. Must have $350. Good business to reliable man. Address Prof. W. W. Wellington, care this office.

SEASON 1895-96

Lafayette Square Opera House

WASHINGTON, D. C.

Absolutely Fire-Proof. Seating Capacity, 1,800. Opens Sept. 23, 1895.

JOHN W. ALBAUGH, Manager.

Lyceum Theatre

BALTIMORE, MD.

JOHN W. ALBAUGH, Proprietor. JOHN W. ALBAUGH, Jr., Manager.

SPECIAL NOTICE

To Theatrical Managers and the Dramatic Profession in General:

I beg herewith to contradict the injurious rumors which have been maliciously circulated concerning the size, etc , etc., of the new Lafayette Square Opera House, which I am now building in Washington. The new house will have a seating capacity of from 1,700 to 1,800, will be absolutely fire-proof, will be perfect in exits, have ample stage room for any dramatic or operatic attraction, and will positively open on Monday, Sept. 23, 1895. Messrs. Wood and Lovell, the architects, have assured me that the new house will eclipse any of their former efforts, and when completed will be the handsomest and best equipped theatre in America.

Moreover, this theatre will be the only one in Washington where the first floor is approached directly from the sidewalk without climbing a number of stairs. Its contiguity to all street cars and herdicks is unequalled, and is within easy walking distance of no less than thirty hotels and fashionable clubs, with a locality and neighborhood most unexceptional. In conclusion: It will be such a structure as the citizens of Washington have demanded for years, and one worthy of the Capital of the Nation.

I cannot comprehend the small spirit which has prompted the circulation of some of the absurd reports which have reached me concerning the new Lafayette, and I now take this method of assuring my brother managers and friends of the dramatic profession that they are absolutely false.

The following letter from Col. Wood, the architect, speaks for itself:

WASHINGTON, D. C., March 19, 1895.

J. W. ALBAUGH, ESQ.

DEAR SIR.—At your request, I have gone over the plans very carefully, and find by as close a computation as can be made from 1-4" scale drawings that your seating capacity will be as follows

First Floor and Mezzanine	788
Balcony	425
Gallery	526
	1,739

You will understand that the mezzanine is practically a part of the first floor. Of the 788 seats in this portion of the house 168 are box seats which, if sold as single seats, will bring at least fifty cents more than body of the house. These seats are not like the average box seats as they command a full view of the entire stage. I have no doubt you are aware of the fact that the tendency now in the larger cities in the highest class theatres is to make the capacity less than formerly.

Yours truly, (Signed) WOOD & LOVELL, *Architects.*

FOR dates, terms, etc., for 1895-96 at the Lafayette, Washington, and the Lyceum, Baltimore, address me at the latter place. Very respectfully,

JOHN W. ALBAUGH.

IN OTHER CITIES.

PROVIDENCE.

A Gaiety Girl at the Providence Opera House 18-23 drew fair houses. Mr. and Mrs. Kendal in repertoire 25-27; Friends 28-30.

A Country Sport opened its return week engagement at Keith's Opera House 18 and a large audience welcomed jolly Pete Dailey, May Irwin, Ada Lewis, Andy Mack, John Sparks and in fact the whole company. Owing to the cancellation of an engagement, a big specialty bill will be given 25-30.

Captain Herne, U. S. A., was elaborately presented at Trowbridge's Star Theatre 18-23. J. J. Dowling enacted the title-role and gave the part a forcible and artistic portrayal. He was ably assisted by Myra Davis, who was graceful and pleasing as Nanette Randolph. Her singing was an enjoyable feature. The supporting co. was capable, and included J. Francis Kirke, C. W. Russell, Cameron Clemens, James Hall, Jerome Powers, Frankie Bell, Viola Bancroft, Annie Kingsley, Susie Howard, Joseph McHugh, and Charley Phillips. Nobody's Claim 25-30.

The French Folly co. were at the Westminster Theatre 18-23, and did a good business. The programme contained several clever acts. The exhibition by the Royal Japanese Novelty Stars was intensely interesting. Sam. T. Jack's Creoles 25-30.

The sixth and last concert by the Boston Symphony Orchestra was given before a very large audience in Infantry Hall 20 with Miss Gertrude Franklin as contralto soloist.

Joseph Jefferson will be seen in Rip Van Winkle, Cricket on the Hearth, and Lend Me Five Shillings at the Providence Opera House April 1, 2. Shore Acres comes May 27-29 for the second time this season.

The Talma Club will produce a new play by A. E. Thomas at Talma Theatre 28.

Charles H. Duprez, of Duprez and Benedict's Minstrels, is visiting friends at Riverside.

Painters are at work brightening the lobby and front of B. F. Keith's Opera House.

Advertising Agent John Rankine, of the Providence Opera House, who has been ill for several weeks, has recovered, and is on deck again.

Bernard Stavenhagen, pianist, and Jean Gerardy, boy violoncellist, will give a concert in Infantry Hall 26 under the management of Marcus R. Mayer.

I. J. Myers, in advance of Friends, was in town 21.

HOWARD C. RIPLEY.

JERSEY CITY.

The Academy of Music offered a double novelty 18-23 in The District Attorney and the excellent co. that interprets it. The play was thoroughly appreciated on its merits here where municipal "rings" are not unknown, and in fact it would be difficult to name any large American city devoid of such rotary attachments. Of the co. nothing but praise can be written. William Courtleigh is manly and finished in the titular part; Franz Mordaunt (always a competent and capable actor) is excellent; George Fawcett as the newspaper man and Odell Williams as the politician are typical characters. Annie Irish, Lizzie Hudson Collier and Adele Ritchie are three clever women—a triad seldom seen in one co. The mountings and stage settings were good. Business was satisfactory during the engagement. In Old Kentucky 25-30; Darkest Russia April 1-6.

The Bon Ton Theatre is doing a good business. The co. week of 18-23 included Imro Fox, Four Lassards (second week), Sexton Brothers, Claflin Sisters, James R. Adams, Burns and Coakley, Rosina, Archer and Garlow, Will and Elsie Gourdier, Fred Roberts, Master Whitman, the Wantabees, John Mack and Frances Brooke.

Manager Tom Dinkins of the Bon Ton Theatre is on the sick list.

The Food Exposition here has been a remarkable success. The second week's attendance went above 16,000 persons, and the third week commencing 18, promises to beat the second. The show closes 23.

Cud. Given, late business manager of Daniel Sully's co., has been a visitor here since 15. He says he has bright prospects for the future.

Kate Dalglish, who has been an all-round actress on the Pacific coast for a number of years, has been with us for the past two weeks. A change of climate was ordered by her physicians, so she came East and expects to stay here, if her health permits her to resume her profession.

Jersey City Lodge of Elks has appointed a committee for the annual benefit. The committee consists of Milton Roblee, Frank Coghill, P. T. Powers, and John Kapp.

The season at the Academy will close May 25.

WALTER C. SMITH.

ATLANTA.

Roland Reed in The Politician returned to the Grand 13, for three performances. The business throughout was indeed pleasing. The players performed under disadvantages (bruises sustained in the recent railroad wreck), and from the first moment the audience was thoroughly in sympathy with them. Notably in this respect was Isadore Rush who carried her arm in a sling, and Mrs. Myers, who was obliged to sit most of the time. The audiences enthusiastically induced Mr. Reed to make a curtain speech at each performance.

Lincoln J. Carter's Fast Mail at the Grand did fairly well 15, 16, and matinee.

Herbert Mathews continues to push along the work at the New Lyceum and its outlook is, indeed, bright.

A Dramatic Exhibit at the Cotton States and International Exposition is probably the latest feature yet proposed.

When the curtain fell on the last act of The Politician 14 Mrs. Mary Myers was completely prostrated. She has suffered considerably since the wreck, but hopes, however, to go on with the co.

The contract with Buffalo Bill for the Exposition has been closed. Beginning Nov. 4 and lasting two months, Colonel Cody and his aggregation will give two performances daily.

Sousa's Band is also to play the last six weeks of the Exposition.

The Chicago *Times-Herald* says that the Senate committee on appropriations has favorably reported $15,000 for the representation of the State of Illinois.

Kee Owang has been granted a concession for a Chinese theatre and will return in August with 150 Chinese.

Wilfred Clarke, Fanny Rice and Gilmore's Band are underlined at De Give's Grand.

Roland Reed experienced some difficulty in quitting the Gate City 15. He was due in Knoxville that night, and in order to fill his engagement it was necessary for him to take a morning train at 4:30. There was a driving rain and a high wind, and when the co reached the depot they found the train that they were to board had been abandoned. Naturally there was more than ordinary hustling on the part of the management, when, finally a special train was made up and the co. made its way, two hours later, for Knoxville.

Sydney Rosenfeld, the dramatist, spent several days here last week. He was en route to Memphis to join Stuart Robson for the purpose of putting in shape Robson's latest production, Lightfoot's Wife. He made his trip a little circuitous that he might see Roland Reed.

ALF. FOWLER.

DETROIT.

The Detroit Opera House was occupied week of 18-23 by a large production of Bronson Howard's Shenandoah. The play has been seen here before, although on a less elaborate scale, and is too well known to need comment here. It is very well presented, and is doing a big business. The next attraction at the Detroit will be William Barry on 25, 26.

At the Lyceum week of 18-23 Elita Proctor Otis, supported by Charles Barron and W. A. Mestayer, presented Oliver Twist to good houses with complete satisfaction. The next attraction will be Sandow.

At Campbell's Empire a romantic melodrama called The Devil's Web seems to be doing a fair business. Richard Golden in Old Jed Prouty 25-30.

At Whitney's Grand Gus Hill's Novelties week of 17-23, followed 25 by Slaves of Gold.

The engagement of the Theodore Thomas Orchestra 15 at the Auditorium drew out the largest audience which that place has held for a long time. This again calls to mind the pressing need of a proper place where music can be heard with pleasure in this city. The Auditorium is well enough in its way. But it is more or less of a barn and is simply good for what it was built for—a skating rink. For a concert hall, it does not meet the requirements. Marcus Mayer dropped into town not long ago and, in talking over past events, called to mind the last time he was here as manager for Patti. He referred to the Auditorium as the great, bare, brick place where Patti sang, and where she had to walk half a block from the dressing-room to the stage, but, inasmuch as on that occasion the receipts at the door were $5,000, there was no occasion for grumbling on the part of Patti or himself.

KIMBALL.

LOUISVILLE.

The Temple Theatre will be dark until 26, when Wilson Barrett comes in repertoire.

Arthur Lewis and Zeffie Tilbury opened at Macauley's on 18 for three nights, appearing in Sealed Lips and Romeo and Juliet. Roland Reed will present his new play, The Politician, 21-23.

Clay Clement, under the management of Gustave Frohman, as Baron Hohenstauffen in The New Dominion, drew good houses at the Grand Opera House, and received fine notices from the local press. A Green Goods Man opened 25.

A Baggage Check at the Avenue filled the week of 18-23, and will be followed by Pawn Ticket 210.

At the Buckingham Sam Jack's co. in The Bull Fighter drew the customary large business. Emily Peare and Fatima do an up-to-date dance, which excited comment.

There was for a time some uncertainty as to the fulfillment of the engagement of the Arthur Lewis and Zeffie Tillbury co. at Macauley's, and as a consequence there was some little trouble over the advertising arrangements.

Manager John P. Reilly, of the Avenue, was tendered a birthday 17 at the Louisville Hotel. The management of the house prepared an elaborate spread, which was served with a unique menu. A number of the intimate friends of the genial manager partook of the good things provided.

Frank G. Carpenter's lecture has been postponed until April 1-3 at Liberty Hall.

Ex-Manager Charles O. Bohne, of what was formerly Harris', has returned from the East well pleased with his trip.

Hon. Henry Watterson will deliver his new lecture, "Abraham Lincoln," at Music Hall 26.

Sousa's Band, with Carrie Duke as the solo violinist, will appear at a concert at the Auditorium April 16.

It is intimated that with the commencement of next season the giving of continuous performances at the New Buckingham will be tried. Manager John Whallen will visit several cities where this has been tried, and gather all of the "pointers" to be had.

Roland Reed and his co. rested here the first three nights of week commencing 18.

The New Buckingham is to have a new curtain in the future. It is the work of scenic artist Rhea, and represents a scene in Scotland.

The aged mother of Messrs. Ed. and Charles Haverin, the popular bill-posters of this city, was buried 19, and the young men have the sincere sympathy of their friends in their bereavement.

CHARLES D. CLARKE.

BUFFALO.

Marie Wainwright opened at the Academy of Music 18 in a three-nights' engagement in repertoire consisting of Daughters of Eve and An Unequal Match. Miss Wainwright was supported by an excellent co. Charles Dickson followed 22, 23 in Other People's Money.

Kellar entertained the patrons of the Star week of 18-23 in a new series of illusions and sleight-of-hand. Kellar is aided by his wife and furnishes a most unique and entertaining demonstration of powers of deception as a means of amusement. Oliver Twist 25-30.

At the New Court Street Theatre Stroh's Vaudevilles had a big week. Mr. Stroh, who heads the co., is billed as the world's champion light-weight strong man. He does some powerful feats of strength in a modest manner and is supported by an excellent vaudeville co. Fougère is one of the principal drawing cards of the co. London Belles 25-30.

At Shea's Troja is a strong favorite despite competition at the Court Street. Allyn and Lingard, Lizzie Johnson, and the Donovans are the acquisitions of the week.

Down in Dixie, a Southern melodrama, played to big houses week of 18-23 at the Lyceum.

The Lenten season is not affecting the theatrical business in this vicinity.

BRET HART.

MINNEAPOLIS.

At the Grand Opera House Delmonico's at Six was given for the first time in this city 18 to a large and well-pleased audience. Marie Jansen, who has not been seen here for several seasons, appeared as Trixie Hazlemere, and made a decided hit. Her support was unusually good. Frederick Bond as Dr. Clark was very amusing. The Alphonse of William Norris was a splendid piece of work. Hope Ross made a charming Jessie Clark, and Charles Mason a pleasing Montague MacRounders. Frederick Peters also deserves special mention. Herrmann 21-23.

At the Bijou Opera House Effie Ellsler opened a week's engagement 17 in Doris to two good-sized houses, matinee and evening. The production was cordially received. Miss Ellsler was seen to advantage in the title-role. Robert Drouet and Frank Weston as Kenneth Ashleigh and Brian O'Neill respectively divided the honors with the star. The Man Without a Country 24-30.

Circumstantial Evidence, a new comedy by Marie Benchley, of this city, received its première at the Metropolitan 19. The cast was made up of local amateurs.

Robert Hilliard jumped from here to New York city at the close of his engagement at the Grand.

F. C. CAMPBELL.

BALTIMORE.

At Ford's Grand Opera House E. H. Sothern and his capable co. appeared in Jerome K. Jerome's new play, A Way to Win a Woman, and made a decided success. The role is decidedly out of Mr. Sothern's usual line, but he handled it in an artistic and forceful manner, making it truly impressive. Grace Kimball was delightful and thoroughly natural in what might be considered a difficult character to portray. Bertha Bartlett was sweet and charming. The other members of the cast were Roland Buckstone, Vincent Sternroyd, Norman Selten, Arthur R. Lawrence, S. Sothern, C. P. Flockton, T. J. Murphy, Kate Pattison-Selten, Fanny Addison-Pitt, and Ethel Evelyn. The Twentieth Century Girl 25-30.

The American Extravaganza co. presented their bright and brilliant spectacle, Aladdin, Jr., at Harris' Academy of Music. The music is catchy and the scenery and costumes gorgeous. The co. is a good one, including as it does Henry Norman, Anna Boyd, Irene Verona, Allene Crater, Ada Deaves, May Thorne, Albert Broom, John E. Cain, John J. Burke, Charles Turner, John E. Murphy, David Abrahams, Hugh Chatham, L. Easton, Lilly Holt, Nellie Campbell, Nellie Lynch and Bessie Hope. Princess Bonnie 25.

Albaugh's Lyceum Theatre presented a bright scene on Monday evening, both in the auditorium and on the stage, when Lillian Russell made her appearance in The Grand Duchess. The opera is magnificently staged and costumed and presented by a thoroughly competent co. Annie Meyers made a decided hit and captured her audience from the moment of her first appearance. Digby Bell was as amusing as usual. As for the prima donna, well she is almost as beautiful as ever, and sings certainly as sweetly as she ever did. The entire performance was an enjoyable one and deserved large patronage. Shore Acres 25-30.

One of the absurd farce-comedies of the season, The Railroad Ticket, made people laugh at the Holliday Street Theatre. The presenting co. was a fair one. The Tornado 25-30.

The London Specialty co. did good business at Kernan's Monumental Theatre and gave a very good variety performance. The City Club co. 25-30.

The attraction at the Howard Auditorium was a good one, Hopkin's Trans-Oceanic Specialty co. filling the bill with a number of clever artists. Continuous Show 25-30.

Mr. Sothern has done a splendid business this engagement. He has certainly established himself in Baltimore, and is now undoubtedly one of the best drawing attractions visiting our city.

Annie Myers received a right royal welcome home. She has hosts of friends in the city, who appreciate her merit, and are delighted at her success.

HAROLD RUTTLEDGE.

ST. PAUL.

At the Metropolitan Opera House, Herrmann drew largely 17-20 at advanced prices. Herrmann presents several new and novel mysteries. His latest novelty, "The Asiatic Trunk Mystery," was greatly applauded. A very pleasing feature of the entertainment was Mme. Herrmann in her beautiful dance creations. Marie Jansen in Delmonico's at Six, 21-23. Brothers Byrne in 8 Bells 24-27; Otis Skinner 28-30.

At Litt's Grand Opera House a clever co. presented Cyril Norman's scenic production, The Man Without a Country 17-23 to full houses. Robert Elliot gave a manly impersonation as Robert Hampton, the man without a country, and met with noticeable favor. Henry Hascombe was excellent as Victor Saville. T. B. Dunn, Henry Stockbridge, and Charles R. Gilbert do good work in their respective roles. Mrs. Cyril Norman met with great favor as Marcelle Dumont. Little Ada Vanden Gilbert is a very clever child, and plays the part of the blind girl well. Two Old Cronies 24-30.

Robert Drouet, Effie Ellsler's leading man, has written a Southern comedy which he will probably name The Virginian. It is something after the style of Alabama. Those who have heard it read speak very highly of it, and believe it has the elements of success.

The many friends of our fellow-townsman, Walter Stearns Hale, are pleased to learn of his success in the fine arts in his recent election as an associate of the Royal Society of Painters and Etchers of London.

At the People's Church evening of 15, a large and cultured audience enjoyed a rare treat in the entertainment given by Mr. and Mrs. Durward Lely, their first appearance in St. Paul in recital, anecdote, and Scottish songs, also English and Irish selections. Mr. Lely has a splendid tenor voice, and is a talented and refined singer. Mrs. Lely is a charming pianist, and was liberally applauded. The entertainment was a success.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

Rose Coghlan closed a successful engagement at the Grand Opera House 16 in a repertoire of plays. Co. and star were enthusiastically received. The Hibernian Society presented the Colleen Bawn to a crowded house 18. Robert Ingersoll 26; Robert Downing 28-30.

At English's Opera House Holliday Sisters, a colored specialty co. did a poor business 18, 19. Devil's Auction 20, 27.

At the Park Theatre True Irish Hearts opened to S. R. O. 18 and deservedly so. Lillian Keene and Edward Rowland sustained the leading roles very acceptably. Special Delivery 21-23; Derby Mascot 25-30.

At the Empire Julian's Athletic co. opened to a large house 18, giving an athletic and vaudeville entertainment of superior merit. Night Owls 25-30.

Among the attractions booked by Dickson and Talbot for April are Lillian Russell, Bostonians, Kendals, and others.

G. A. RECKER.

MILWAUKEE.

Manager Sundin, of the Bijou, having promised the patrons of his theatre in advance that the Giffen and Neill Stock co. would produce a number of standard plays at his house during the rest of the season and the many good reports recorded of the co. served to attract a good-sized audience to the opening performance 17 and it was a more critical gathering than usually is seen at this theatre. They were not demonstrative at first but as the piece progressed and the stronger situations were developed, the enthusiasm was not wanting, which culminated in three hearty recalls after the second act, and the impression made by the co. in 7-20-8 promises well for the other productions we are to see them in. James Neill is a leading man of much ability and played the part of Courtney Corliss in a painstaking, intelligent manner. His scene with Miss Crossman in the third act was an excellent piece of work. Henrietta Crossman played Flossie and allowed none of the opportunities of the part to escape her. Charles Kent, whose work is always careful, played the part of Launcelot Bargiss and played it well. Annie Blancke sprang into favor at once in the light part of Jessie, and Kate Blancke as Dora Hollyhock, a character not affording her many good opportunities, demonstrated in her treatment of the part her ability to assume a more exacting role. John B. Maher is one of whom much better work can be expected than is possible in the part of Signor Tamborini. Considered as a whole, the co. is evenly balanced and capable, and the season just began is deserving of a most liberal patronage.

The Lilliputians began a week's engagement at the Davidson 17 the house being packed to the doors on the opening night. Franz Ebert and the other favorites in the cast received an enthusiastic reception.

The Two Old Cronies at the Academy 17 drew moderate-sized houses. The farce is old, and never did possess much to recommend it.

At the invitation of Manager Sundin, a party of about forty, composed of members of the press and the Giffen and Neill Stock co., partook of luncheon at the Plankinton. A pleasant time was enjoyed by all present.

Frederick Perry joined the Giffen and Neill co. here, having until recently been a member of Augustus Pitou's Stock co. He took his part of Paul Hollyhock in 7-20-8 for the first time 19, Mr. Robert Morris, acting stage manager of the co., having played the part at the first performances of the week.

Manager Salisbury is on a still hunt for vaudeville attractions, and expects to land many good ones before the Exposition opens in May.

Manager Dean of the Davidson has shown great enterprise in securing some of the principal members of the Abbey and Grau Opera co. for one performance 24.

E. T. MCDONALD.

KANSAS CITY.

1492 opened auspiciously for a large week's business at the Coates 18-23. The cast was large and strong, and the brightness and life of the performances were heartily enjoyed and applauded. Mark Smith, Will H. Sloan, Yolande Wallace, Fleurette and the others were all clever and popular. De Wolf Hopper 25-27.

Hallen and Hart in their familiar skit, Later On, drew very good audiences to the Grand 17-23, and the principals were well backed by a clever co., including Mollie Fuller, Carrie De Mar, Mark Murphy, and others. The White Squadron 24-30.

John Griffith's presentation of Faust was well performed at the Ninth Street Opera House 17-23, and drew good houses. Mr. Griffith is effective as Mephisto and the electrical effects were good. Lost Paradise 24-30.

Owens' Minstrels drew moderately at the Gillis 17-23.

Ellen Beach Yaw drew a good house at the Auditorium 18, but was evidently ill. Max Dick, violinist, was a very clever performer.

Damrosch's Grand Opera co. will sing here April 29-31.

FRANK B. WILCOX.

CHARLESTON.

Alexander Salvini 15, 16 in Ruy Blas, Three Guardsmen, and Student of Salamanca to good business. The repertoire was arranged to show Mr. Salvini's ability to portray comedy as well as tragedy. Maud Dixon was charming in the roles of Constance and Donna Inez.

These are the closing attractions of the season: Fanny Rice 22; Coon Hollow 23; A Texas Steer 27; U. S. Marine Band April 2.

Frank E. Morse, the manager of Fanny Rice, was in the city last week.

R. M. SOLOMONS.

GALVESTON.

W. S. Cleveland's Minstrels appeared at the Grand 13, 14. They drew a good house 13 but business was poor on the second night.

Wang came 15 and in every respect repeated its former success. In fact it proved nearer the truth to say that its previous success was eclipsed on this occasion. Such changes as have been made since last season have been made for the better. Business was good. Underlined, James O'Neill, and Sadie Martinot.

C. N. RHODE.

NEW ORLEANS.

Wang, with Virginia Earl as the prima donna, played to a fine business at the Grand Opera House week of 17-23. Sadie Martinot 24-30; Lewis Morrison in Faust 31-April 6.

Ezra Kendall, with A Pair of Kids, did well at the St. Charles Theatre. Lilly Clay's Variety co. 24-30.

Cleveland's Minstrels gave a week of clever performances at the Academy of Music. Arthur Lewis and Zeffie Tilbury Lewis in Sealed Lips 24-30.

L. C. Q.

OPEN TIME.

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HARTFORD, CONN.: Proctor's Opera House, April 20, 22, 25, 26, 30, May 2, 4, 9 to 29.

HASTINGS, PA., Hastings Opera House, March 25-31, April.

MIDWAY, KY.: Collins Opera House, April, May.

MOUNT STERLING, KY.: Grand Opera House, March 23-31, April.

PERU, IND.: Emerick's Opera House, April, May.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Schumann Concert co. to a small audience 16. Clark's Women Minstrels 21; Gilmore's Band 27.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): The All-Star Dramatic co., local amateurs, presented Confederate Spy to a fair house 18. A Texas Steer to a fair business 20. Lilly Clay's Gaiety co. to a small audience 21. Zeffie Tilbury 22.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Ezra Kendall in A Pair of Kids to a good house 16.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Hettie Bernard Chase co. 18-20; fair business. Ex-Gov. Bob Taylor will lecture at the Academy on "Visions and Dreams" 18. Lilly Clay's Gaiety co. 22.

NEW DECATUR.—House dark 12-19. Lilly Clay's Gaiety co. 19.

ARKANSAS.

CAMDEN.—DOWDALL OPERA HALL (W. F. Avera, manager): Texas, or the Fall of the Alamo, by local talent, 13; repeated by request on 19; crowded houses. Harry Steiff managed the affair, and also played a part.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Sadie Martinot in The Passport, supported by a good co., gave a creditable performance to fair business 13.——ITEM: Miss Martinot and co. were banqueted by the management, Messrs. Newman and Ehrman, at the Ladies' Club after the evening performance.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Sadie Martinot in The Passport 18.

FT. SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): Hallen and Hart gave a good performance 15 to a small house. Robin Hood co. 19.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): All dates canceled on account of quarantine for small-pox.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees; G. B. Nichols, manager): Hallen and Hart in Later On 13; big business. Stuart Robson in Henrietta 16; good house.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Tisso's Living Pictures and Specialties 5; poor business.——COLISEUM (M. B. Irvine, receiver): The Mozart Symphony Club gave a concert under the auspices of the Lyceum to a very large audience 9.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Tisso's Living Pictures 12; fair audience. Nellie McHenry in A Night at the Circus 14; good business.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Nellie McHenry in A Night at the Circus 15; good house.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Georgia Minstrels 28; Calhoun Opera co. April 2.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Warde and James in Henry IV., to a full house 11.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): A Temperance Town opens 18. Marie Burroughs underlined.——PEOPLE'S THEATRE (W. A. Wilkins, manager): Stewart's Comic Players in U and I 11-16. Specialties are very good by the supporting co.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Edouard Remenyi 11; small audience. Hilda Thomas Comedians 19, 20.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Eduardo Remenyi, violinist, in concert 8 to a small but enthusiastic audience.

STOCKTON.—AVON THEATRE (James Lent, manager): The grand benefit to the Golden Star Quartette of this city on 16; large advance sale. Shaw and Craig's Comedians 18-23.——YOSEMITE THEATRE (Frank Mathews, manager): A Temperance Town 18.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): J. K. Emmett booked for 11 failed to materialize. Frederick Ward and Louis James 18-23; large advance sale.——BURBANK THEATRE (Fred A. Cooper, manager): Dailey's co. in Rosedale was most liberally patronized week ending 16. Nat Goodwin's Confusion 17.——ORPHEUM (Gustav Walter, manager): A strong bill, headed by Bertolde and the Barra Troupe drew good houses during the week.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Hopkins' Specialty co., matinee and evening, 13 delighted large audiences. The Field of the Cloth of Gold 14, with J. E. Commerford and Alice Fisher in leading parts, to fair patronage. Joseph Murphy in Shaun Rhue 15; large audience. Friends was acceptably presented 16. Thatcher and Johnson's Minstrels did a big business 18, giving a first-class minstrel entertainment. After the Ball 19; fair-sized house. Black Crook 20; William Collier 21; Manola-Mason 22; Darkest Russia 23.——ITEMS: Fulgora, who does a transformation act with Hopkins' Specialty co., has purchased the entire interest in that co., and hereafter will control it.—William M. Smith, formerly of this city but latterly at the Castle Square Theatre, Boston, is managing Hands Across the Sea.—At the annual meeting of the Press Club of Hartford, held at Hotel Hartford 16, Dramatic Editor Graham of the *Courant* was elected president, and Dramatic Editor Edwards of the *Post* corresponding secretary. Your representative was elected recording secretary.—Carroll Johnson is suffering intensely with sciatic rheumatism and it was with difficulty that he performed here. Dr. Johnson, a local physician, who has crossed the Atlantic with Mr. Johnson, made him as comfortable as possible.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Palmer Cox's Brownies co. 11-16; over 18,000 people attended during the week.——GRAND OPERA HOUSE (G. B. Bunnell manager): Hopkins' Star Specialty co. did a fair business 14-16. Ullie Akerstrom in repertoire, including Melinda's Woes, A Beautiful Slave, Pride of the Circus, and The Sultan's Daughter, opened 18 with a matinee for three days to a fair house. Sam Jack's Creoles 21-23.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Hustler 19; fair house. Friends will be presented 22, and in the near future will appear The Black Crook, Sowing the Wind, Field's Minstrels, E. H. Sothern, and 1492. Manager Dennis has been fortunate in securing Ada Rehan with Daly's co. for one performance next season.——BREED OPERA HOUSE (A. H. Harris, manager): Dark.

STAMFORD.—GRAND OPERA HOUSE: Prince Pro Tem 28.——ITEM: The Grand Opera House and Town Hall will in the future be under the management of N. R. Jessup, who has been acting as press agent for Brown Brothers.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Ullie Akerstrom played her annual engagement 14-16, presenting new plays to good business. Field's Minstrels 28.——RUSSELL LIBRARY HALL (C. E. Jackson, treasurer): The De Moss Family under the auspices of O. U. A. M. to good receipts 15.——ITEM: Owing to the death of Manager Colegrove, the McDonough Opera House will be dark the remainder of the season. Arrangements will be made in time for the season of 1896-97.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Thatcher and Johnson's Minstrels 16; good house; very satisfactory entertainment. Hickory Farm, by a local cast, 18; very good house. Black Crook 27; After the Ball 30.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Thatcher and Johnson's Minstrels 15; large house. The Cross of Gold 19; small house.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): De Moss Family Concert 16; fair but disappointed audience. After the Ball 18; small but delighted audience. Vreeland's Minstrels 23; Ullie Akerstrom 25.

WATERBURY.—JACQUES OPERA HOUSE: The Cotton King 13, 14; large audiences. Jane 15; delighted audience. Local amateurs produced A Celebrated Case 16. A large audience pronounced it one of the best amateur performances ever seen in this city. Friends pleased a good-sized audience 15. After the Ball 20; fair-sized audience.——PARLOR OPERA HOUSE: A good vaudeville entertainment attracted good business last week.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Canary and Lederer's Twentieth Century Girl 15; fine entertainment to fair business. The Hustler 18 to a topheavy house. The Star Gazer 20 did not draw as well as it deserved.——GAIETY OPERA HOUSE (Ira W. Jackson, manager): Flynn's London Gaiety Girls 19 delighted one of the largest audiences of the season. Black Crook 23; Friends 25; A Gaiety Girl 27; Field's Minstrels 29; Sowing the Wind 30.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Hidden Hand by local talent 18; crowded house. Vreeland's Minstrels 25; Ullie Akerstrom 26.

PUTNAM.—UNION OPERA HOUSE (George E. Shaw, manager): Jane to a large and pleased audience 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Gilmore's Band gave a matinee concert 14; fair business. The Tavary Grand Opera co. 16; large house. The Milton Aborn Opera co. began a week's engagement 18; big houses. Joe Ott 25; Davis' U. T. C. 29, 30.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Fanny Rice 13; large and appreciative audience in spite of inclement weather. A Texas Steer 19.——ITEM: Shipp Brothers' Bell Ringers gave a very entertaining performance at the Y. M. C. A. Hall to a large audience.

TAMPA.—CASINO (W. D. Lewis, manager): House dark 12-16.

JACKSONVILLE.—PARK OPERA HOUSE (G. V. Burbridge, manager): House dark 18-23.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): House dark 11-23.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): The Swedish Quartette 11; benefit of Epworth League; large and pleased audience. The W. C. Coup Equescurriculum 15-18 and matinees 16-18 to large and delighted audiences at popular prices. Coon Hollow 20.

ALBANY.—GRAND OPERA HOUSE (Samuel B. Wight, manager): Coup's Horse and Dog Show, with Professor Hugo, illusionist, to small audiences 13, 14. Professor S. A. C. Everett, hypnotist, 18, 19.

SAVANNAH.—THEATRE (T. F. Johnson, manager): House dark week ending 19.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Fast Mail 20.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Fast Mail 13; very fair business. Salvini 15; good business; co. excellent. Mabel Paige 18-23.

COLUMBUS.—SPRINGER'S OPERA HOUSE: (C. P. Springer, manager): Nancy was presented by Fanny Rice to a fair and enthusiastic audience 15. A Texas Steer 21; Gilmore's Band 26.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Byrne Brothers in 8 Bells 11; S. R. O. The New Boy 13; fair house. Hanlon's Fantasma 15, 16, with matinee, to large houses.——ITEMS: George W. June, in advance of Off the Earth, was the guest of your correspondent 17, and in the evening was entertained by our local lodge of Elks, of which he is a member.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Dark 11-18. The Thomas Orchestra Concert will be given April 5 in the University of Illinois Military Hall under the management of Prof. Frank Slade Olver of the Champaign College of Music.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (J. W. Reed, manager): Lewis Morrison's Faust 14; very satisfactory performance. Mrs. General Tom Thumb co. gave two performances to fair business 15. Fisher's A Cold Day pleased two moderate houses 17. The Black Crook delighted a fair house 18. Colorado 24.——ITEMS: The St. Louis Pedestrian Dramatic co. presented The Bells 17 at Music Hall to poor business. This co. is composed of seven men and four women who are undertaking the task of walking from here to New York city in order to settle an alleged wager of $2,000 between Nat Sebastian, of St. Louis, and Jack Freese, of New York. The co. is to walk the entire distance in 105 days, giving a "show" at every place they stop, and at the New York end they are to have $2,500 earned.—Lewis Morrison visited his co. here 14.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Springer and Welty's Black Crook 14; fair house. Peck's Bad Boy 16; good house. McFadden's Elopement 17; large house; enthusiastic audience. In old Kentucky 22.——ITEM: Manager Zimmermann has inaugurated a novelty to our theatregoers by opening his house for Sunday performances, and judging by the attendance on 17 the new move will be a popular one.

CARBONDALE.—GRAND OPERA HOUSE (R. Lynn Minton, manager): Fisher's A Cold Day 13; fair business. Paul Alexander Johnstone, the thought reader, 22.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Sargent's Celebrities 14-16; fair business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Herrmann pleased a large audience 12. Nat Goodwin is underlined for a return engagement in May.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Beach and Bowers' Minstrels 13; good house; fine performance. Audience well pleased. Collins Family 19.——ITEM: Carl Charles, equilibrist, and Charles Casad, musical black-faced specialist, joined the co. here.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The New Boy, with Bert Coote as the New Boy, proved a good comedy 11. In Old Kentucky 16, return engagement, entertained a large audience. Eddie Foy in Off the Earth 19; The White Squadron 22; Shore Acres 27.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Blue Jeans 13; large audience; excellent performance. Black Crook 15; good business.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): A Tallow Candle 11-13; large and delighted audience.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): Collins Musical Family 15; fair concert; very poor house.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): The Lost Paradise, with William Morris as the star, surrounded by a good co., was greeted by a fair-sized but appreciative audience 15. Excellent performance. One of the best plays seen here in many years. Van Dyke and Eaton co. 18-20.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): 8 Bells 12; good house. Leland T. Powers 16; big house. Blue Jeans 15; Beach and Bowers' Minstrels 18; both to good business. In Old Kentucky 20; Barney Ferguson 22; Rhéa 29; Eddie Foy in Off the Earth April 2; 1492, 4.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): A Clean Sweep 3; fair business. The Robin Hood Opera co. presented Robin Hood to a very large audience 9. The Elixir of Life drew a good house 10. The American Liliputians, matinee and night, 16; business poor. The Black Crook 17; crowded house. The White Squadron 18; Robert Downing in The Gladiator 22; Effie Ellsler 30.

CANTON.—GOSSIP: Wallace Wilson, tenor comique of the Columbia Comic Opera co., is here spending a few days with friends, and he may organize a Summer opera co. to tour Central Illinois.

ELGIN.—DUBOIS OPERA HOUSE (Fred. W. Jencks, manager): Two Old Cronies failed to please a small audience 14. Otis Skinner in His Grace de Grammont 18; large and fashionable audience.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): The Spooner Comedy co. closed a two-weeks' engagement 16 to big business at popular prices. In Old Kentucky to the capacity of the house 18. Eddie Foy 21; Elixir of Life 27; Shore Acres 29; Rhéa 30.

PEKIN.—TURNER OPERA HOUSE (Phil. Becker, manager): Ovide Musin Concert co. pleased a large audience 11. Beach and Bowers' Minstrels 25.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale-Brown and Co., managers): Ingomar 14; poor house. The White Squadron 19; paying business.

CLINTON.—RENNICK OPERA HOUSE (John R. Arthurs, manager): George Kendall co. 11-16 to poor business. Good performances.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): In Old Kentucky 14; S. R. O. The New Boy 16; fair house. Robert Downing 20; The White Squadron 23; The Ensign 26.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Hanlon's Fantasma to the capacity of the house 13, 14. In Old Kentucky, return date, proved a great success, for the house was crowded 15.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): In Old Kentucky 11; packed house; audience well pleased. 8 Bells 13; S. R. O. Receipts over $300.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): The Black Crook pleased a good-sized audience 13. Walker Whiteside as Hamlet 23; The Elixir of Life 28.

INDIANA.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): True Irish Hearts 13; fair house. Slaves of Gold 15; light business. American Travesty co. and Eddie Foy in Off the Earth delighted a packed house 18.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): J. C. Stewart in The Two Johns drew one of the largest houses of the season and seemed to please the audience 18. John Hart is not with him, although he is advertised.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Amateur attractions 18-23.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Charity Ball 23; Lewis Morrison's Faust 30.

MADISON.—GRAND OPERA HOUSE (F. E. De Loste, manager): Trolley System 9; good house. Pawn Ticket 210, 15; light house; good performance. C. A. Loder in Later On booked for 29, return date. Prof. J. A. Hooser opened 18 in a course of lectures.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): True Irish Hearts 15; fair business. A Cold Day 19; Robert Downing in The Gladiator 23.——ITEM: Will Dale, of this city, left Sunday to join Wallace's Circus.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Madge Tucker 11-16; fair business. A Breezy Time 6.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Charley's Aunt 19; big business at advanced prices. Peck's Bad Boy 26; Stowe's U. T. C. 30; A Cold Day co. April 3.——ITEM: Green and Stanly joined the Two Johns at Dunkirk, Ind., 18.

DUNKIRK.—TODD'S OPERA HOUSE (Murray Waitman, manager): J. C. Stewart in Two Johns pleased a large audience 18.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): House dark 18-30.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Rose Coghlan in Diplomacy 18; good business. South Before the War 19; Men and Women 20; Della Fox 25.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Hon. Moses F. Dunn (lecture) 15; subject, "Is this the be-all and end-all here?" Fair house and audience satisfied. Robert Downing in The Gladiator 4.

EVANSVILLE.—GRAND (King Cobbs, manager): Lewis Morrison in Faust 15, 16; fair houses. This was Mr. Morrison's first appearance since his recent indisposition which necessitated a trip to Hot Springs. His interpretation of Mephisto has lost none of its old-time vim and cunning. Stuart Robson in Henrietta 21.——PEOPLE'S (T. J. Groves, manager): True Irish Hearts to a large and appreciative audience 17. South Before the War 24.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): House dark 18-23.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Jule Walters in Side Tracked 13; large and well-pleased audience. Charley's Aunt 21. Walker Whiteside and County Fair underlined.——ITEM: Business in this city is improving, and the better class of attractions booked for the rest of the season, will witness better houses than have ruled thus far.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The Della Fox Opera co. 16 in The Little Trooper to a packed house. Complaints were made by several who claimed to have previously seen the opera, that it was cut considerably. Rose Coghlan in Diplomacy to a packed house 18; complete satisfaction. At the close of each act the principals were called before the curtain two and three times.——GOOD'S OPERA HOUSE (J. B. Toms, manager): The Madge Tucker co. drew crowded houses 18-23.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A fair-sized audience witnessed an excellent performance by the Pawn Ticket 210 co. 12. Amy Lee and P. Aug. Anderson received curtain-calls, and Frank Doane was also heartily applauded. Charles Loder 28; Walker Whiteside April 8; Ladies' Matinee Musical Club 17.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Lewis Morrison's Faust drew a crowded house 16. The play was greatly enhanced by a magnificent display of electrical effects. Manager McCord has just added to the house a complete set of electrical appliances, and it is now one of the best equipped theatres in the State.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): An indifferent co. styled the Kate Marney Dramatic co. presented Gertrude the Heiress in a very tame manner to a meagre house 12. Huntly Bixby Comedy co. opened in Dens and Palaces 18 to fair business. This is one of the best repertoire cos. seen here this season. Fisher's A Cold Day co., Two Johns and A Breezy Time underlined.——ITEMS: Ben Brown, the efficient stage manager of the Alcazar, cut an artery in his hand enforcing a rest for several days.—Manager Thompson was in Indianapolis last week on business connected with the Alcazar.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibeny, manager): Men and Women 13; good business. Shore Acres 20; Rose Coghlan 21; The Two Johns 29.——PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): Bartholomew's Equine Paradox 14-16; good business. Alimony 18; fair business.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): James A. Herne's Shore Acres was presented to a large and appreciative audience 14. Andrews' Opera co. in Fra Diavolo and Martha 18, 19.——ITEM: Billy Arthur Embry, stage manager of the Opera House, has just returned from Vincennes after a week's absence. He was called there on account of the death of his uncle.

IOWA.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Robert Downing in The Gladiator, assisted by Eugenie Blair and an excellent co., 12 to a fashionable audience. Two Old Cronies 14; business fair. Byrne Brothers in 8 Bells 16; capacity of the house. Their specialties were fine and deserve special mention. Alabama, Paul Kauvar and Barney Ferguson in Duffy's Blunders are among the coming attractions.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): In Old Kentucky 13; big business. Alice Evans and a strong cast presented the popular play in a manner that elicited volleys of applause. Robert Downing in The Gladiator 16; fine audience; excellent performance; play finely staged. Mr. Downing and Miss Blair were called before the curtain after each act. Gustave Frohman's excellent co., headed by Bert Coote, gave The New Boy to a thoroughly delighted audience 19. Alabama 20; fair house; fine performance. Walker Whiteside 22; Off the Earth 26.——ITEM: Victor Thrane, manager for Ellen Beach Yaw, was in the city 20, arranging for the early appearance in this city of his star.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): Byrne's 8 Bells; large house. Lost Paradise 17; fair business. John Kernell 18; good house. Barney Ferguson 21; Paul Kauvar 24; Eddie Foy 25; Rhéa 28; Yaw 30; Katie Putman 31; 1492 April 3. White Squadron 7.——NEW GRAND OPERA HOUSE (M. Weideman, manager): Robert Downing had a fair house 17.——ITEMS: Manager C. W. Riley has severed his connection with this house, Mr. Weideman assuming the management.—Arrangements are being made to organize a local lodge of B. P. O. E.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Paul Kauvar to good business 15, 16. Lost Paradise 19, 20. Nordica, assisted by home talent, 25; Rhéa 26, 27; Off the Earth 28, 29.——GRAND OPERA HOUSE (William Foster, manager): Katie Putnam 28-31.

MASON CITY.—AUDITORIUM (John Borland, manager): Metropolitan Opera co. 22.——PARKER'S OPERA HOUSE (A. T. Parker, manager): Walker Whiteside in Hamlet to a crowded house 13; excellent performance.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Russell's Comedians 21, 22; Midland Glee Club 23.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): The Flints in hypnotic experiments 11-16; packed houses.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Walker Whiteside, return engagement, in Richelieu 9; full house at advanced prices. The Merchant of Venice 11; Paul Kauvar 19.

FORT DODGE.—FESSLER OPERA HOUSE (G. F. Rankin, manager): Johnson and Davis Opera co., formerly Andrews' Opera co., presented The Sleeping Queen to a large house 15; excellent performance.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): The New Boy gave a splendid performance 13 to light business. Good co. Paul Kauvar 18; Eddie Foy in Off the Earth 30.

MUSCATINE.—COLUMBIA OPERA HOUSE (C. Lindecker, manager): Paul Kauvar 23.——ITEM: The New Grand Opera House is a thing of the past. Manager Monroe has resigned and all improvements have been stopped.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): D. Amhurst Ott, lecturer, 12; light business.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): In Old Kentucky 7; packed house. Two Old Cronies 8; small attendance. Robert Downing in David Garrick and French Marriage 13; large and cultured audience. 8 Bells 15; fair house. Lost Paradise 16; moderate business. Audience delighted, and local press very enthusiastic. Paul Kauvar 22; Robinson Opera co. 25-30.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): The New Boy 14; Lost Paradise 18; both to fair business.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Robert Downing and co. in The Gladiator to a fair-sized audience 15. War songs concert, local, for G. A. R. Post 13 to a large house. Alabama 21; good advance sale.——ITEM: Clement Bainbridge was entertained by relatives and friends here.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): McKee Rankin 18-23; packed houses at low prices. The co. was made up partly of members of the McKee Rankin co (which had closed the week before at Kansas City) and members of Carrie Turner's Crust of Society, which had also collapsed; and being all clever people and "quick studies" they pitched in, and with only three or four rehearsals, gave really fine performances of Danites, Oliver Twist, Canuck, and Little Em'ly, to houses packed to suffocation. Patrice O'Neill, in such test roles as Nancy Sykes, Mrs. Micawber, and Rosa Dartle, was surprisingly strong and earned double recalls nightly. Frank Sheridan as Fagin, and Uriah Heep; E. O'Connor as the Artful Dodger and Micawber; Ernest Walcot as Flash Toby Crackit and Copperfield; Florence Knight as Rose Mailey and Agnes Wickfield, and Isabel Lincoln as Oliver and Little Em'ly, were all very good, and it is safe to say that such a strong repertoire and cast have never been seen at popular prices here or elsewhere. All our local papers and theatregoers were lavish in commendations, which were richly deserved. Ellen Beach Yaw 19; A Cork Man 20; Rhea 23.——CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager)): This house, which has been so long dark, will be opened 18 by Flint, the hypnotist, aided by his pretty little daughter, Marina.——ITEMS: "Doc" Newman, who resigned recently as local manager of the Grand, to engage in mercantile pursuits, is now manager of the Chicago Tailoring Co.—McKee Rankin needs a good course of "hanting" to reduce his girth measure, which is now *à la* John L. Sullivan.

WELLINGTON.—WOODS' OPERA HOUSE (Asa M. Black, manager): Marie Heath and co. presented A Turkish Bath 12; small but pleased audience; unfavorable weather. The Callicotte Comedy co. in repertoire at popular prices 13-16; fair business, although a stormy week.——AUDITORIUM (Charles J. Humphrey, manager): George R. Wendling 20; good advance sale.——ITEM: Manager Black returned Saturday night from attending the meeting of the Kansas Opera House Managers held at Hutchinson 16. The Kansas Theatrical Circuit was organized. Manager Black was elected vice-president. M. R. Cain, of Hutchinson, was appointed booking representative. Mr. Cain will go to New York in May to do the booking for the circuit for the season of 1895-96.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Richards and Pringle's Minstrels 11; big house; excellent performance. E. H. Macoy's Turkish Bath 21.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers manager): The Sharpley Lyceum Theatre co. 11-16 at popular prices. A Turkish Bath 22.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Richard and Pringle's Georgia Minstrels 16; very large and well-pleased audience. A most pleasant feature of the evening's entertainment was a tribute of respect and admiration paid to Hon. H. W. J. Ham, of Georgia, who was present.

CHANUTE.—WILLIAMS' OPERA HOUSE (G. W. Williams, manager): Sharpley's Lyceum Theatre co. 18-23 at popular prices to satisfied audiences.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): Marie Heath in A Turkish Bath 11; good performance to good business. Richard and Pringle's Colored Minstrels 14; good business.

PARSONS.—EDWARDS' OPERA HOUSE (Johnson and Steele, managers): The Burglar 19; A Cork Man 26; Black Crook 28.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Peter Baker in Chris and Lena gave a good performance to a large house 16.——ITEMS: W. Wills Bell is touring Kansas with Bell's Kombination Kompany, and is meeting with success. Black Crook is billed for 25, and Guerin's Home Minstrels 28.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Ellen Beach Yaw, assisted by M. Dick, violinist, and Miss G. Lay, pianist, drew a good house 15. Lost Paradise April 10.

GIRARD.—HERTNER OPERA HOUSE (H. E. Hertner, manager): Pete Baker 22.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Herbert Cawthorn's new comedy, A Cork Man, 17.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Bells Kombination Kompany to fair

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houses 15, 16. The living pictures were well gotten up, and are the result of Mr. Bell's own work.

NEWTON.—RAGSDALE'S OPERA HOUSE (M. J. Puett, manager): Richards and Pringle's Georgia Minstrels 15; fair business; performance good.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Country Circus 13; excellent performance; good business. Shores Acres 15, 16 and matinee; one of the best attractions of the season; packed house at each performance.

PADUCAH.—MORTON OPERA HOUSE: Charles Frohman's Jane 22.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): Gorton's Minstrels 14; small house.——ITEMS: The Trolley System under the direction of Charles F. Cromwell 21.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): Ezra Kendall, good performance, to small business 16. Andrews' Opera co. delighted two large and fashionable houses with Fra Diavolo and Pretty Persian 15, 16. Mr. and Mrs. Robert Wayne in repertoire 18-23. George Kennan lectured on "The Siberian Convict Mines" 25.—ITEM: Manager Cullins thinks there is some prospect of a new theatre by next season.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Pawn Ticket 210, with Amy Lee, Frank Doane and P. August Anderson, drew a fair-sized and well-pleased audience 13. J. C. Lewis in Si Plunkard 16 and matinee; very good business; reduced prices. The Trolley System canceled 18.

MIDWAY.—COLLINS OPERA HOUSE (N. C. Collins, manager): Andrews' Opera co. in Diavolo 14; large audience. House dark until April 1.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Gorton's Minstrels 13; fair house. Col. W. C. P. Breckinridge lectured on "Problems of To-Day" to a small, well-pleased audience 18. Trolley System 19; Lyceum Theatre co. 25-30.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Lewis Morrison's Faust 14; S. R. O. Mr. Morrison was absent on account of illness, but his part was well taken by Porter J. White. Receipts, $621.75.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Shore Acres pleased a good house 18. Derby Mascot 22; Roland Reed 25; Coon Hollow 29; Wang April 2; Texas Steer 4.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Sadie Martinot in The Passport 15; good house. Frank Jones 18; James O'Neill April 1; Robin Hood Opera co. 3.

MONROE.—THE TABERNACLE (R. L. Prophit, manager): House dark 11-16.

NEW IBERIA.—OPERA HOUSE (Max Mattes, manager): Duncan Clarke's Women Minstrels 12; small house.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tucksbury, manager): A Trip to Chinatown was presented 18, 19. Milton and Dolly Nobles in From Sire to Son 22, For Revenue Only 23; Pauline Hall in Dorcas 25, 26; The Still Alarm 29, 30.——CITY HALL (E. C. Mitchell, manager): Return engagement of Sydney Grundy's Sowing the Wind 23.——ITEMS: Julius A. Zaeder, Chief Exalted Ruler of the Worcester Lodge of Elks, was in town last week.—The Portland Athletic Club will present their comic opera, Hawaii, at the theatre next month.—The Boston Symphony Orchestra is booked for Portland 16; Al. G. Field's Minstrels 18.—Geraldine McCann, of A Trip to Chinatown co., was presented with flowers at both performances 18, 19.—Press Agent Rich, of Lothrop's staff, was in town 18.—Manager Tucksbury was in Boston last week.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Milton Nobles in From Sire to Son 18, 19; fair houses.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Dark week of 18-23. The Still Alarm 27; Pauline Hall 30.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 18-23.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Dark week ending 16.

MARYLAND.

LONACONING.—RYAN'S OPERA HOUSE (James P. Ryan and Brother, managers): The Rose Woods' Opera and Burlesque co. 16; good performance; full house. Burlesque co. 16; good performance. Newton Beers Ideals 19; small but well-pleased audience.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Side Tracked drew a fair house 19.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): The Pride of Mayo gave an excellent performance 14 to good business. Lincoln J. Carter's Tornado 18 at advanced prices to good business.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Robert Gaylor in Sport McAllister pleased a good house 15. The Tornado 19; fair house. The Colonel and I April 5.

MASSACHUSETTS.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): The Still Alarm did a fair business 15. In Old Kentucky played a return date to a large house 16. A Country Sport 2.——PARK THEATRE (C. H. Prouty, manager): The Casino Girl's Burlesque co. gave a good performance to a crowded house 19.

MARLBORO.—THEATRE (F. W. Riley, manager): In Old Kentucky 14 turned people away at advanced prices; play and scenic effects fine. Conroy and Fox in Hot Tamales 18; good business; return date is booked. The Land of the Midnight Sun 30; Friends April 6.

PITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): James T. Powers and a good supporting co. in The New Boy 13; small audience. Frederic Bryton in Forgiven 19; fair business. A Bunch of Keys 27; Lady Minstrels, local, 28, 29.——ITEMS: Frederic Bryton and co. rested here 20, having that date open. Manager Sanderson presented The Still Alarm at the Town Hall, Leominster, 19, to good business.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): The Manola-Mason co. in their operatic comedy, Friend Fritz, drew a large audience 13; performance highly satisfactory; characters well cast. The Passion Play of Oberammergau, the first in a course of illustrated lectures by Rev. John Jay Lewis, was given to a large house 14; the Ladies Schubert Quartette, of Boston, rendered pleasing and effective vocal selections previous to and during its delivery. The Rhyniand 21.——BIJOU THEATRE (Charles E. Caswell, manager): Dave Foy, the funny comedian, was featured 13-15; Alice Chester, a clever artiste, made a hit in her character songs; other people at this house: T. L. Morrisey, J. B. Mack, Maud White, Frank Vennetta, Master Brown.——ITEMS: Manager Bradstreet will open the season at his bicycle park May 30. He is already making extensive preparations for the coming races, and promises some hot contests between the crack flyers.—After a short season of five weeks the Bijou Theatre closed 15. A series of attachments and legal suits, distrust of the management on the part of the performers, and an alleged insufficiency of pecuniary backing are the causes of failure.—THE MIRROR coupon photos are remarkably good.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Canary and Lederer's Twentieth Century Girl 13; good-sized audience. W. A. Brady's co. in Humanity 15, 16; packed houses. Frederick Bryton in Forgiven 18; fair business. The Hustler 27; Mr. and Mrs. Kendal 28; Gus Bothner's Bunch of Keys 29.

LOWELL.—OPERA HOUSE (Fay Brothers and Horford, managers): The Still Alarm co. gave a fair performance to light business 13. A Black Sheep 14, 15; large houses. A Trip to Chinatown 16, with matinee, to large audiences. W. A. Brady's co. in Sutton Vane's Humanity opened 18 for a week's engagement to large houses. Joseph R. Grismer, Doré Davidson, Phœbe Davies and Belle Bucklin, are the favorite and were well received. Joseph Haworth 25, 26.——MUSIC HALL (Thomas and Watson, managers): The Meldon-Tucker co. closed their engagement 16 presenting Leah and Cruel London to large, pleased audiences. They have done a gratifying business during their stay, and are always warmly welcomed. Minnie Seward co. underlined.——BIJOU THEATRE (Kelly and Church, managers): These people appeared last week: Byron and Weston, Preeze Brothers, Charles De Orville, Kittie Proctor, Marie Barbor, and Professor Woodward's Trained Seals to fair houses.——ITEMS: Manager Fay, who has been ill with the grippe, is attending to business once more.—Ethel Tucker had a largely attended benefit 13, appearing in Camille. She was prevented from playing 14 by illness, but was on duty before closing 16.

TAUNTON.—THEATRE (R. W. Harrington, manager) Twentieth Century Girl 14; large house. In Old Kentucky 15; S. R. O. James T. Powers in The New Boy to light business 18.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Frederic Bryton in Forgiven 16; business fair. J. E. Toole in Killarney and the Rhine 21.——ITEM: The electric road, which was constructed to Ashland and Hopkington last Fall, will soon be in operation, giving the Opera House a population of about 7,000 more to draw from.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred. Colle, manager): Sacred Concert 17; local talent; crowded house. Arrah-Na-Pogue 18; local talent, to a full house. Felix Porter 19; local talent; good business.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Manola-Mason co. in Friend Fritz 4; S. R. O. Leavitt's Spider and Fly 20; good business.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Friends 14; light house; fine performance. Joseph Murphy 16 in Shaun Rhue; good house. Brownies 18-20; crowded houses. Black Sheep 27; Darkest Russia 28; Black Crook 29, 30.——PARLOR THEATRE (H. B. Tucker, manager): These people appeared week of 18-23; Emma Cotrely, the Prentices, Griff Williams, Howard Sisters, Major Gleason and Georgie Dean Spaulding.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Dark 18-23.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A party of Marlboro amateurs, assisted by local talent gave a minstrel entertainment to good business 15. The St. Patrick concert, for the benefit of St. Mary's Church 17 pleased a large audience.

HOLYOKE.—EMPIRE (Fred. Hall, manager): The Lillian Tucker co. opened 18 for a three-weeks' engagement to poor business.——OPERA HOUSE (W. E. Kendall, manager): Friends 15; full house; splendid performance.——ITEM: Arthur C. Aiston, manager of Friends, spent several days at his home here. He reports big business all along the line.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): After the Ball 28; Bunch of Keys April 3.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Prince Pro Tem 13; A Trip to Chinatown 14; both to good houses. Still Alarm 16; large houses.

WESTFIELD.—OPERA HOUSE (A. H. Furrows: manager): Manola-Mason 20 in Friend Fritz; fair house; delighted audience. The New York Philharmonic Club 24 in the M. E. Church, under local auspices to a large and well-pleased audience.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Still Alarm 14; The New Boy 19; medium houses. A Black Sheep 27; John Drew April 1; Darkest Russia 4.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Dark 18-23.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Joe Ott in The Star Gazer was booked for 14 but changed to May. Conroy and Fox in Hot Tamales 16 to poor business. Sowing the Wind returned 19 and met with a warm reception from an audience that filled the house. Land of the Midnight Sun 26; Joseph Haworth 27, 28.——ROCK STREET THEATRE (A. B. White, manager): The Palace Theatre co. presented Wife for Wife 18-20. The Black Flag remainder of the week.——RICH'S THEATRE (John P. Wild, manager): Felix and Claxton's Prize Comedians closed a fair week's business 16. Julian's Specialty co. with Bob Fitzsimmons as the bright light, did large business 18-20. Prof. Powell next.

LYNN.—THEATRE (Dodge and Harrison, managers): The New Boy 14; light business. A Black Sheep, matinee and evening, 16; S. R. O. Von Yonson 20; fair business. A Trip to Chinatown 23; On the Bowery 25.——MUSIC HALL: Killarney and the Rhine 18-20; fair business. The Fay Foster Burlesque co. 21-23.——ODD FELLOWS' HALL: The Drown Dramatic co., local, presented the realistic Western drama, Nevada, or the Lost Mine, under the auspices of the Richard W. Drown Lodge, I. O. O. F., to a fair-sized audience 19. The performance was creditable.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Miss Ella Gale's drama, Minerva, was presented 13 to a good house for the benefit of the Y. M. C. A. Murray and Mack in Finnigan's Ball pleased fair-sized audiences 15, 16. The Barslow Minstrels (home talent) to a crowned house 18 for the benefit of the St. Vincent De Paul Society.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Manola-Mason co. in Friend Fritz 15 to the capacity of the house. Murray and Mack in Finnigan's Ball 18 pleased a good house. The Hustler 20; good house. A Bunch of Keys 22; Milton Nobles in From Sire to Son 26; Uncle Dudley 28. Manager Meade is negotiating for return dates with many of the best attractions he has played this season.——WILSON OPERA HOUSE (Thomas Hanley, manager): Harry Lindley stock co. in repertoire 14-16 pleased good houses. Minnie Seward, supported by a sterling co., in repertoire 25-30.——BIJOU (William Henry, manager): Gordon's Metropolitan stock co., headed by Alice Hamilton, in repertoire, crowded this house nightly for two weeks. Their stay here is indefinite.——ITEMS: The Hustler co. lay off here 21 owing to an accident to Mamie Mayo, a member of the co. In leaving the stage she made a misstep and fell heavily down a flight of stairs, badly spraining her hip and ankle.—C. L. Howe, formerly of this town, but lately of Brattleboro, Vt., the father of Mary Howe-Lavin died in Brattleboro 14.—J. H. Costello, comedian, late of Primrose and West's Minstrels, joined Gordon's stock co. here 19.

MINNESOTA.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Cyril Norman's Man Without a Country pleased a top-heavy house 15. Marie Jansen 27, Nellie McHenry April 3.

STILLWATER.—OPERA HOUSE (E. W. Durant, manager): Dark 11-16. Wilson Theatre co. in repertoire 25-30.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): Prof. Herrmann pleased large audiences 15 and matinee and evening 16. Alabama 29, 30.——TEMPLE OPERA HOUSE (John T. Condon, manager): 8 Bells 22, 23.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Walker Whiteside in Hamlet 14; excellent performance to a good house. Local attractions to good business 16. 8 Bells 19; Opie Read and Nixon Waterman 23.

MISSOURI.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Alabama 12; fair audience. The Burglar 23.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Spooner Dramatic co. 11-16 opened to S. R. O.; fair business during the rest of the week.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): Fisher's A Cold Day 2; good business. Hannibal Williams, Shakespearean readings, fair business 13.

NEVADA.—MOORE'S OPERA HOUSE (W. O. Churchill, manager): Ellen Beach Yaw, the phenomenal soprano, 12; élite audience.

MARSHALL.—OPERA HOUSE (J. T. Harvey, manager): Alabama 14; very large and pleased audience. The John Thomas Concert co., under the auspices of Y. M. C. A., 18.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The New Boy pleased a fair house 15. Alabama 18; Robert Downing 21.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Halton, manager): George A. Wendling lectured 15; S. R. O. Black Crook 20; advanced prices. Torbett Concert co. 22; Turkish Bath April 2; James O'Neill 13, advanced prices.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): The Girl I Left Behind Me 18.—THE CRAWFORD THEATRE (J. Will Halton, manager): A Cork Man, with Herbert Cawthorn leading, 18; McKee Rankin 19-23 at hard-times prices. It is said the present McKee Rankin co. is largely composed of the Jarbeau Crust of Society and his own co., all of which stranded in this neighborhood recently. There has never been as dull two weeks during the season as the two just past. The theatres have been closed tightly owing to cancelations.

SPRINGFIELD.—BALDWIN THEATRE (H. D. Jewell, manager): Ellen Beach Yaw 14; medium-sized house. Robin Hood Opera co. 18 drew a large audience. The Black Crook 22.——GRAND OPERA HOUSE (F. S. Heffernan, manager): The Burglar 14; small house; performance satisfactory. Rhéa 19; fair-sized audience.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Lee, the mesmerist, 11-16; The Black Crook 21.

CLINTON.—OPERA HOUSE (Branum and Piper, managers): House dark 18-23. John Thomas Concert co 19; Pete Baker 23.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): Morrison's Faust co. 12; good house. Black Crook 19; topheavy house. Mexico Band concert 21; Pete Baker 30; Hannibal Williams April 2; James O'Neill 12.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Pete Baker 9-11; fair-sized audiences. The Burglar 15; poor business owing to inclement weather.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Tittell Sisters in repertoire 26-28.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): Levy and Floto's Sunny South and Cake Walk comb., to good business 11. All colored performers, with Ernest Hogan chief comedian; performance fair.——ITEM: Manager Maguire has booked Maude Granger and the Pyke Opera co. for this circuit, including the California circuit.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Ex-Governor "Bob" Taylor lectured on "The Fiddle and the Bow," under the auspices of the King's Daughters to a large audience 18. Ezra Kendall in A Pair of Kids 28.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): Carl Faelton, "the pianist," assisted by Miss Cheney, of the Natchez Stanton College, to a full house 12. William Grey and Bertie Conway in Aunt Sally 18; fair business.

MICHIGAN.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Della Fox captured the town 15 with The Little Trooper. The receipts exceeded $1,400 for matinee and evening. Jefferson D'Angelis fairly divided the honors with the star. Jane 16; fair-sized audience. The co. closed its season here. Col. Ingersoll lectured on "The Bible" 19 before a good-sized audience. Fantasma 25, 26; Amazons 27, 28; Walker Whiteside 29, 30.——GRAND (O. Stair, manager): Jule Walters entertained large audiences during the week with his new play A Money Order. The star is a clever comedian, and is surrounded by a capable co. Alvin Joslin 25-30.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Charles L. Davis to a deservedly poor house 14. Trip to Chinatown to S. R. O. 15. Ida Van Courtland opened a week's engagement to a large audience 18.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): Charley's Aunt to fair business 15; audience well pleased. The last of the Y. M. C. A. course was given by the Temple Quartette 19; crowded house. Finnigan's Ball 30; A Breezy Time 5.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Charley's Aunt pleased a large audience 14. Alvin Joslin to good business 16. Col. Robert Ingersoll gave his lecture on "The Bible" before a large house 18. A Trip to Chinatown to an excellent house 19.——ITEM: James R. Smith with A Trip to Chinatown renewed old acquaintances while in the city.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Jane was presented to a good house 11. Stetson's U. T. C. 12; S. R. O. Della Fox in The Little Trooper made her first appearance in this city 13 to S. R. O. Fantasma 19, 20.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): The Amazons 11; good business. Ship of State 12; light house. Charley's Aunt 13 delighted a large house. Della Fox in Little Trooper 14. Receipts, $700. Hart's Comedy co. presented Maloney's Wedding to fair business 16. A Trip to Chinatown 18.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Theodore Thomas' Orchestra 13; small but appreciative audience.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds manager): Jane to a light house 15. Co. closed in Grand Rapids on 16. Walker Whiteside as Hamlet 23.

FLINT.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Blue Jeans 6; good house. Alvin Joslin 15; fair house.——MUSIC HALL (Rankin and Hubbard, managers): Charley's Aunt 12; crowded house. Trip to Chinatown 16; full house; everybody pleased.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): Charley's Aunt 16; very good business. A Trip to Chinatown 29; Finnigan's Ball 29; Sousa's Band April 1.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Amazons was presented by an admirable co. to a small audience 13. Maloney's Wedding 15; light business; performance bad. Stevens' U. T. C. co. 18; good business 4. The Rising Generation and Rhéa underlined.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Stetson's U. T. C. 16; good house.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Frederick Bryton in Forgiven to good business 14.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Humanity did a good business 14. A Black Sheep drew a very large audience 19, for the benefit of the Dover Cornet Band.

NASHUA.—THEATRE (A. H. Davis, manager): Conroy and Fox to fair receipts 14. Von Yonson 22.

PORTSMOUTH.—MUSIC HALL (J. P. Ayres, manager): A Black Sheep drew well at advanced prices 18. There is a large advance sale for A Trip to Chinatown 22.——ITEM: It is probable that the Opera House originally christened Franklin Theatre, which has been dark the present season will never be reopened. The building in which it is located has changed hands, and the present owner contemplates converting the theatre into a dance hall.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Conroy and Fox in Hot Tamales 19; fair house. A Black Sheep 20; Sowing the Wind, return engagement, 22; S. R. O.——GORMAN'S THEATRE (Charles J. Gorman, manager): Alone in a Great City 18-20 and Monte Cristo 21-23; big houses.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): In Old Kentucky was presented to S. R. O. 18 with Laura Burt in the leading role. The acting and the scenery were excellent, and the pickaninnies very amusing. William Collier in One of the Boys 25-30.——H. R. JACOBS' THEATRE (M. W. Tobin, representative): Ward and Vokes 14-16. The Fast Mail, which has been here many times before yet continues its popularity, was given 18-20. Richard Golden in Old Jed Prouty 21-23; The Two Sisters 25-30; The Brownies underlined April 1-3; Primrose and West's Minstrels 4-6.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Sam Devere and co. were greeted by a crowded house on their second appearance here this season. Omene, the Turkish dancer, still continues a good drawing card. Rose Hill co. 25-30; Hopkins' Trans-Oceanic co. April 1-3.——ITEMS: Joseph Arthur and Benjamin Teal occupied a box at Miner's on 18. In Old Kentucky was the attraction.—George W. Robbins is back in his old position as assistant treasurer of Miner's. He is well liked there.—Lincoln J. Carter paid a visit to this city on 18 and witnessed a performance of The Fast Mail. He says his business has been better this season than last.—Laura Burt will shortly originate a part in a new play by Joseph Arthur.—Sam Devere's co. will close their season, which has been a very good one, in New York city 30. Mr. Devere will go to his home and after a much-needed rest begin for next season.—Charles Glori, until recently manager of the Bob Fitzsimmon's specialty co., is at home here again. Mr. Glori, who resigned as police captain here to assume the management of Fitzsimmons, intends to remain in the amusement business, and has several projects under consideration.—Col. Morton is still suffering from his accident but is improving slowly.

HOBOKEN.—THEATRE (John Clark, manager): The Derby Winner 14-16; business fair. William Collier in One of the Boys 18-20; business good. The Dazzler 21-23.——BIJOU (William F. Morrison, manager): The London Entertainers 18-23; business medium.——ITEMS: Miss Jane De Wilt and James Evans, members of the American Gaiety Girl co., were married here on 15.—Manager Morrison has decided to add a Wednesday matinee, so that in future at the Bijou matinees will be held every Monday, Wednesday and Saturday.—George Davis, elocutionist, etc., is this week's drawing card at the Bijou.

PLAINFIELD.—MUSIC HALL (Joseph Sohl, manager): Peck's Bad Boy 18; medium house.——ITEM: Manager Sohl received word from a New York agency that R. C. Varian, the former manager of Music Hall, had advised them to cancel the date for 1492, alleging that business here was bad. Mr. Sohl will take legal proceedings to prevent Varian from making statements calculated to injure business in Music Hall.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Richard Golden in Old Jed Prouty gave a fine performance and pleased the audience immensely 19. Minnie Lester Comedy co. 25-30.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): Calvin H. Cook's Entertainers 13; fair house; performance good. Prof. C. A. Young's lecture on Astronomy 15. St. Mary's V. M. C. A. Dramatic Club in the three-act farce-comedy, The Secretary; business fair. All local talent; fair performance. Prof. Young 22-29; The Telegram April 5.——ITEM: Master Joseph Nugent sang the "Soldier's Story" to a double encore between the second and third acts of The Secretary.

CAMDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Tornado 8, 9; good business. College Boys 11; poor business. County Fair 18; good business. Field and Hanson's Drawing Cards 20, 21; Fast Mail 22, 23.

DOVER.—BAKER OPERA HOUSE: Prof. D. M. Bristol's Educated Horses to good business 20.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Cotton King to fair houses 15, 16. The performance was well rendered. The Imperial Vaudeville co. 18-23; big houses. The Waite Comedy co. 25-30; Chauncey Olcott April 1; E. H. Sothern 2; In Old Kentucky 6.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Old Jed Prouty 18; poor business. Fast Mail April 8; Alexander Salvini 13.——LYCEUM THEATRE (A. H. Simonds, manager): Max O'Rell 15; benefit public library; good business. Waite Comedy co. 18-25; fair business. In Old Kentucky April 1; Chauncey Olcott 4.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Richard Golden in Old Jed Prouty 20; satisfactory performance to a fair audience. Primrose and West's Minstrels April 1; In Old Kentucky 2.——ITEMS: New Brunswick theatregoers have not been, as a rule, over-demonstrative in their appreciation of attractions here in the past, so that the efforts in procuring them a good run of attractions by a manager who comes here as a stranger must of necessity be uphill work. However, Manager Starkes is to be commended on the result of his efforts thus far to attain that end. Should he continue to book first-class cos., I am in a position to state that next season will see the theatre well patronized at every performance.—H. C. Dennis, treasurer of Miner's Theatre, with A. Waldmann of Newark, called on Manager Starkes 19.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE: Calhoun Opera co. 22, 23.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): Leavitt's Spider and Fly co. 18, 19; business and performance fair. The advance sale for Sousa's Band concert 20 indicates a very large house. Palmer Cox's Brownies 21-23; W. A. Brady's Cotton King 25, 26; The Stowaway April 4-6. Mr. and Mrs. Kendal 9; Lillian Russell, The Baldwins, Rice's 1492, and Roland Reed underlined.——LELAND OPERA HOUSE (C. H. Mills, receiver): The Greater Shenandoah did a big business 13, 14. Canary and Lederer's Twentieth Century Girl co., 18, would have amused a fair-sized audience more had there been less "guying" among them. The cast includes John T. Kelly, Dan Daly, A. H. Wilson, Bettina Girard, Edith Rowe, Catharine Linyard and Lillian Thurgate. Thatcher and Johnson's Twentieth Century Minstrels 20; Lillian Kennedy in She Couldn't Marry Three 21-23; Robert Mantell 25-28.——GAIETY THEATRE (Agnes Barry, manager): The Reeves and Palmer Vaudevilles opened to a big house 18. C. W. Williams' Specialty co. 25-30.——ITEMS: Rumor has it that a large vaudeville house is to be run on the English music hall plan. E. I. Martineau, formerly of this city, came up from New York 18 and has now been engaged by Canary and Lederer to go in advance of their co. He left 19 for Baltimore.—Stage manager Michael Dunnigan, who died here last week of typhoid fever, was formerly engaged at Proctor's Theatre in New York during the run of Across the Potomac and The English Rose.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolit, manager): Thomas W. Keene, supported by a good co., appeared before fine houses 18-20 presenting Richelieu, Hamlet and Richard III. Sousa's Band 23, 24 to well-pleased audiences. Down in Dixie 25, 26.——COOK OPERA HOUSE (H. A. Foster, manager): A Run on the Bank with Ward and Vokes in the lead, pleased good-sized audiences 21-23. Wilbur Opera co. 25-30.——ACADEMY OF MUSIC (Louis C. Cook, manager): James H. Wallick with a fairly good support, assisted by several equine stars, tested the capacity of the house 18-23, presenting The Bandit King and The Cattle King. Murray and Mack 25-30.——MUSEE THEATRE (W. C. Moore, manager): Business was fairly good week closing 23. W. G. Denny in his vocal efforts was very pleasing. Variety 25-30.——FITZHUGH HALL (J. Forbes Potter, manager): Theodore Thomas' orchestra 25.——GOSSIP: Among the members of one of the cos. in this city last week appear Miss Silence Vyse, and Miss Vera De Noise, and it impressed me that "Biff" Hall should add them to his soubrette list. THE MIRROR'S article on the pernicious free-pass system is spoken of in the highest terms of praise by the several managers in this city. One prominent manager expressed himself to your representative as greatly in favor of a combination to overcome the evil which is becoming greater every season.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Lillian Lewis as Cleopatra 8 to good business. C. A. Loder in his new comedy On the Go 9 to fair business. The Dazzler 11; big business. The Limited Mail 13; medium business. William Barry in The Rising Generation 14; fair business. Hoss and Hoss 20; Hi Henry's Minstrels 22; Theodore Thomas' Orchestra 28; Little Trixie 27.——ITEMS: Mr. and Mrs. Frank Buoman, formerly of the Zeb co., are visiting in the city.—Ed. C. Knupp, of this city, will leave shortly to assume charge of car No. 1 with the advertising corps of Main's Circus.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Lillian Lewis in Cleopatra 19; large and pleased audience. Charles B. Hanford and Fanny Sprague were especially strong in the support. The play was well staged, but the ballet was not up to date. Murray and Mack presented Finnigan's Ball to a fair-sized audience 20. Bunch of Keys 21; Robert Mantell in the Corsican Brothers 22; The Dazzler 28; Cotton King 27.——ITEMS: Lent does not seem to have any effect on the theatregoers here, as nearly all the attractions at the Van Curler have large houses. The Union College Mandolin and Guitar Club will give a concert at the Van Curler on 22.—Charles B. Hanford,

[CONTINUED ON PAGE 12.]

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TELEGRAPHIC NEWS

CHICAGO.

Three New Attractions This Week—Hall's Professional Chronicle.

[*Special to The Mirror.*]

CHICAGO, March 25.

The United States Theatre, known until lately as Sam T. Jack's Empire Theatre, was destroyed by fire last night. The fire was started by an explosion. The theatre building was in the rear, and entered through the Madison Hall building, which is used for office, lodge and dance rooms. The latter structure was damaged only by water.

The explosion is attributed by some to gas and by others to dynamite. The theatre was owned by the Union Amusement Company. It was opened as the Empire and was fitted up at a cost of $25,000.

We have three new attractions to offer the theatregoers this week, and each one appeals to a particular class of its own—Jacob Litt's production of Dazey's new melodrama, The War of Wealth, was enthusiastically received at the Columbia last night. It was given with a very strong cast, and, happily Manager Litt did the Li Hung Chang act and patched up a peace between Messrs. De Belleville and Hilliard, so there was no necessity of Manager Davis padding the floor of the stage. The play appears to possess all of the elements of success, and I believe it is in for a prosperous run here. The Fatal Card follows it.

Magician Kellar, piloted by the genial Dudley McAdow, presented a unique bill at the Schiller last night, and pleased a very large audience. Both Herrmann and Kellar are always sure of doing well in this city.

The famous Lilliputians were warmly welcomed to McVicker's last evening in their droll Humpty Dumpty Up to Date. They are here for two weeks, and then comes Joseph Arthur's new realistic play, Linsey Woolsey, which will have its first production here. This because Comedian Crane's big success in New York induced him to postpone his Chicago engagement.

I see, by the way, that Mr. Crane has had a paper doll named for him. If he can avoid paper houses now he is all right.

There was a pleasant reunion at McVicker's last week between Thomas Geary, the veteran door-keeper, and one of the Hagenbeck lions. They met first in Noah's ark. Mr. Geary was on the door and allowed the lion to bow his way in.

Della Fox had a very large week at the Columbia in The Little Trooper. Paul Arthur retires from the stage at the end of the season and goes abroad to cultivate his voice.

The Forty Club's March dinner at the Wellington last Tuesday evening was a very enjoyable affair. Among the guests were Henry C. Barnabee, W. H. Macdonald, Francis Wilson, A. H. Canby, Arthur Clark, Kirke Lashelle, Paul Arthur, James W. Scott, Dr. R. M. Sterrett, Charles E. Rector, John A. Hamlin, and Eugene Cowles.

The third and farewell week of the grand opera season opened at the Auditorium this evening with Der Meistersinger, and Lohengrin will be given at an extra matinee Wednesday. There have been no disappointments during the season, and the attendance has been large.

Last week the Bostonians did remarkably well at the Grand in Prince Ananias, and to-night they revived Robin Hood before a large audience. The third and last week of the engagement will be devoted to The Maid of Plymouth. Jessie Bartlett Davis, Macdonald, Barnabee, Cowles, and Frothingham are repeating their old-time successes.

Over at the Chicago Opera House, that breezy comedian, Francis Wilson, has been defying the weather and the grand opera, and filling the theatre nightly with The Devil's Deputy.

Manager Henderson was here for a few days last week. He left for Philadelphia Sunday to witness the opening of his extravaganza company. He has installed Jay Rial, a popular theatrical man, as business manager of his theatre here, with full powers.

Manager McVicker wishes it distinctly understood that his theatre is not for lease on any terms. The alleged offers of managers for it have never been considered, and all of next season's time has been booked. The theatre might be bought, but the price set upon it is prohibitive, and it is likely that Messrs. McVicker, Sharpe and Sommers will be at the helm for many seasons to come.

Alexander Dingwall has been here in advance of In Old Kentucky, which had a big opening at the Haymarket last night, and incidentally looking after the opening of The War of Wealth.

At the Chicago Opera House the other night I met Justice Jarvis Blume, before whom Aleck Byers, the notorious play pirate, was tried, and I asked him what disposition had ever been made of the case. He said that the opposing lawyers had got into a squabble, and that the case had practically been dropped and lost sight of. Lovers of justice will thus have to wait until the next time.

People seldom grow enthusiastic over a testimonial to a theatre attaché, but Henry Ballard, who has had charge of the Chicago Opera House door and auditorium for ten years, is to have a benefit next Sunday night that bids fair to be a corker. He is a very popular man, and his long services certainly warrant recognition.

Rev. Dr. Thomas preaches every Sunday morning in a cathedral set on McVicker's stage, but last Sunday the Hagenbeck animal people wanted to keep the big iron cage in place. The preacher did not want to do the Daniel act and preach from the lion's den, so the stage came down and Dr. Thomas appeared amid his usual surroundings. The night before, however, burglars had broken in and taken all of his clothes. He did not have to appear as Adam in place of Daniel, but he did preach in a queer pair of "high-waters" and a back number Spring overcoat, and when the organ played the animals roared back. Altogether it was a lively service.

I have received a card granting me all the privileges of McConnell's Theatrical Exchange. If Prince Ananias has mailed similar cards to Ted Marks and J. Empire Shea it is an odds-on but that they will select the window privilege.

Charley's Aunt did not wear out its welcome here during its long run last Summer, and it is now filling Hooley's, opening its second week to-night before a large house.

I have at hand a clipping from The Observer to this effect: "If Camille D'Arville had only retained her real name, Neeltze Dykstra, for stage purposes, I think she would have been first in the 'Biff' Hall's soubrette album." That's what.

"Red" Hamilton is resting for a few weeks in Chicago. Regards to Frank Moynihan.

What do you think of Tuffie Storey? A cigarette soubrette.

When the loving-cup was passed around at the Forty Club dinner the other night our old friend Freiberger was introduced in this wise: "Edward Freiberger—'made in Germany.'"

The Jacobs' houses continue to do well. Barney Ferguson had two big houses in Duffy's Blunders at the Alhambra yesterday and Augustin Neuville presented his new play at the Academy of Music. The underlines are Morrison's Faust at the Alhambra and Ferguson at the Academy.

Billy Barry follows In Old Kentucky over at the Haymarket.

John W. Dunne will open his season with Gladys Wallis in Fanchon at McVicker's in August.

The opposing factions of the Elks met here last week and arranged what is likely to be a truce and an amicable reorganization of the Order.

Valentine Wagner and John Hauschild, for so many years the patron saints of the actors at the "The Dizzies," are to open an elaborate place on the Chicago Opera House corner.

Gustave Frohman's company had two big houses for Men and Women over at the Lincoln yesterday. Now that Managers Hutton and Treyser have the only theatre on the North-Side they are having it all their own way.

The author of that touching ballad, "The Wristlets Mamie Wore," has dedicated a new one to Jessie Bartlett Davis. It is called "Mary's New Calico Dress," but Mrs. Davis will not sing it this season.

A small army of men is engaged in fixing up the big Tattersalls for the opening of the Ringling Brothers' Circus in April, and already the animals are being installed.

Frank Hall's "three-ring show" still attracts the local dollars. He has a good bill at his Winter circus and Winter carnival, a potent continuous vaudeville performance at his Casino, and he is running light opera and high-class variety at his Havlin's.

Colonel John Hopkins is keeping up his gait at the old People's, where Hughey Dougherty, Alice Raymond, Ola Hayden and Hoodman Blind by the stock company, are this week's cards.

Excellent variety shows are given at the Olympic, Lyceum, and Park, while at Sam T. Jack's Madison Street Opera House burlesque and vaudeville prevail.

J. Rush sends me Tessie Tesla, of The Limited Mail company, all the way from Bridgeport, Conn. Electric soubrettes, I suppose.

I am pleased to note the recovery of L. B. Glover, dramatic editor of the *Herald*, from a severe illness.

In the matter of Will. Lackaye's performance of Svengali in Trilby, I have never seen a stronger set of notices than the Boston press give him. Will those New York critics acknowledge that he can act?

"BIFF" HALL.

BOSTON.

Rob Roy Opens—Beerbohm Tree and Joseph Jefferson—A New Flying Dutchman.

[*Special to The Mirror.*]

BOSTON, March 25.

For mid-Lent the changes in bill to-night are unusually varied and theatregoers will have a busy week.

Rob Roy opened at the Castle Square to-night and will have a long run by the Whitney Opera company with the same cast that presented it in New York. The house was crowded. The principals are all Boston favorites, Juliet Corden being especially popular here. Annie O'Keefe is another favorite here and she received a cordial greeting. Richard F. Carroll proved a capital entertainer, and William Pruette's songs were liked. The audience to-night was particularly fashionable, and a party of New Yorkers came on with J. Charles Davis.

Joseph Jefferson began an engagement in Rip Van Winkle at the Boston to-night. The great house was crowded to the doors and all the week there has been an almost unprecedented demand for seats at the box-office and the engagement will undoubtedly surpass the record-breaking one of last season. Mr. Jefferson's presentation charmed as ever and the support was good. The venerable comedian will play a season of but five weeks and then retire to Crow's Nest for the Summer.

Beerbohm Tree began his Boston engagement before a large, fashionable audience at the Tremont. As the engagement is for one week only, large and brilliant audiences will rule. It will be a memorable week as Mr. Tree gives a change of bill each night. The Merry Wives of Windsor and The Ballad Monger formed the bill to-night.

The Flying Dutchman was given an elaborate production at the Columbia to-night before a large audience. Charles Harbury has given a new dramatic version of the old legend and the mounting is of a spectacular nature, while a chorus and ballet add to the attractiveness of the production. Charles Harbury received a cordial welcome as the Dutchman, and Marion Giroux made a capital heroine.

Olga Nethersole made her first change of bill at the Museum to-night, and in Frou-Frou she duplicated the marked success which she achieved in Camille last week. Miss Nethersole's engagement is proving one of the great hits of the season, and Boston critics are unanimous in their praise of her artistic work. Some of them seem at a loss for superlatives with which to praise her work—but the company—well, this is the last engagement this season.

Mr. and Mrs. Oliver Byron seem to have a full supply of melodramatic thrills with which to treat Boston theatregoers. They opened to a large house at the Grand Opera House to-night, and their new play, The Ups and Downs of Life, caught the fancy of all.

Joseph Murphy and his horse-shoeing act were the attractions at the Bowdoin Square to-night, although Shaun Rhue did a large week's business. Mr. Murphy made a change of bill so as to present Kerry Gow before leaving Boston. Blue Jeans follows.

Arrangements have been perfected by which Trilby will run at the Park for three weeks more, only leaving to make its New York run at the Garden 15. The story of packed houses is an old one now, but it bids fair to continue throughout the engagement. The size of the business tells what a hit Trilby has made in Boston, and there would have been no difficulty in having the play run out the whole season.

This is the anniversary week at Keith's New Theatre and a specially attractive vaudeville bill is provided, headed by Lew Dockstader.

The other attractions this week are: Howard Athenæum, Harry Williams' Specialty company; Palace, Alone in a Great City; Lyceum, Bob Fitzsimmons' company; Grand Museum, Katherine Rober in Our Boys.

There was a rumor that the costumes, souvenirs, pictures and other pictures of the late Lilian Durell were burned in the fire of her sister at Malden last week, but happily it proved that the property was safe in the possession of her husband, Charles F. Atkinson, of the Bowdoin Square.

Joe Ott has engaged a new manager, J. T. Spellman succeeding J. F. Macdonald. Mr. Spellman was at one time connected with the staff at the Tremont, and was also on the *Post*. More recently he has been connected with the Springfield Homestead. At Springfield the other night Joe Ott was made happy by the gift of a gold-headed cane.

Heinrich Meyer, one of the leading baritones of the city, has been engaged for the English Opera company at the Star, New York, to play during April and May.

Frances Harrison, who is in private life the wife of Charles W. Arnold, press agent at the Grand Opera House, has rejoined the Spider and Fly company.

John Stetson was confined to his house by the grip for several days last week. An unfounded rumor to the effect that he was dangerously ill got abroad, but it was promptly denied by Mr. Stetson's employés at the Park.

Frank P. Blair has been conducting the rehearsals of the Hasty Pudding play, which is said to be nearer a high comedy than any of its predecessors.

John L. Sullivan has been dangerously ill from pneumonia, and at one time his life was considered in danger. He caught cold at a prize fight in this city and his doctors had a hard time in keeping him at home.

Joseph Haworth had a serious mishap at the performance of Richard III. at the Castle Square 22. In the duel scene with Howard Gould the fencing was unusually so irited, and a false pass was made. As a result Mr. Haworth is minus the tip of his right hand. A doctor was promptly called from the Emergency Hospital, and the injured hand was quickly dressed. Mr. Haworth had no trouble in filling out his engagement at the Castle Square.

Olga Nethersole is receiving many social attentions during her engagement at the Museum. Mrs. E. H. Crosby gave a brilliant reception in her honor 19, when a delightful company met the English actress. Among those present were Emma Sheridan Frye, Burr McIntosh, Joseph Haworth, Louise McIntosh, Isabelle Evesson, Grace Atwell, and H. G. H. Lonsdale. Later in the week the New England Woman's Press Association entertained Miss Nethersole at a reception given at the Parker House.

John Drew concludes his successful engagement at the Hollis Street this week, and making another change of bill, reviving The Butterflies, which he produced here a year ago. The cast was very nearly the same as the original one, and John Drew and Maud Adams repeated their former successes. The Kendals follow.

Steve Brodie attracted many favorable comments by his action in connection with a suicide in this city last week. The woman shot herself at the Adams House, and her body lay unclaimed at the morgue. Brodie was playing at the Columbia last week, and when he heard that no one would pay the expenses of a respectable funeral, he advanced the money out of his own pocket.

The old house in North Street, long years ago occupied as the Columbian Museum, was torn down last week. Tradition says that the British used the house as a theatre during Colonial time, and that when they evacuated Boston in a hurry, they left their scenery behind them.

The production of Sigmund B. Alexander's fairy extravaganza, King Winter's Carnival, at the Bijou last week, was a great success. The extravaganza turns upon an unsuccessful scheme of King Winter, and Jack Frost and Boreas to imprison Queen Summer in an iceberg. Special scenery was painted for the production by Sydney Chidley. Chums was given in connection with the extravaganza.

It is possible that Joseph Arthur's new play, Linsey Woolsey, may be produced at the Museum next month to be given a run there.

New England will probably see the first of W. A. Brady's Trilby companies. It will begin its tour early in April.

During the Summer vacation new iron and plush chairs will be put into the Howard Athenæum. New scenery has been added to the house recently.

George W. Wilson's picture as reproduced in the *Sunday Journal* was a strikingly original effect. Mr. Wilson was photographed in sixteen different positions representing a whole court scene, and the effect secured without change of costume or make-up was striking indeed.

W. Grattan Donnelly and Homer Tourjee have come to Boston to begin rehearsals of their opera burlesque which is to be given here for a Summer run.

Julia Edwards will be the conductor of the Summer opera season at the Tremont, and J. Aldrich Libbey will be a member of the company.

Prince Pro Tem was never better given in Boston than by Charles L. Robbins's company at the Grand Opera House 18-23. The company will soon play an engagement at the Schiller, Chicago, and will begin a long run in Philadelphia in May.

Harry Davenport became a proud papa recently and has been receiving congratulations from his friends.

Lewis C. Strong and George V. S. Michaelis, two of the bright young men of the *Journal*, are collaborating upon a play which is being considered by a well-known star. The play is built upon original lines and is strikingly good.

Trilby trolley parties are the fad just at present. The scheme is for suburban parties to charter a private electric car and go to and from the theatre in that manner.

Cordelia McDonald, daughter of a Boston book publisher, has made a success with Joseph Haworth's company.

Alice Pierce, the child actress, will be the Little Eyolf in the production of that play under the direction of Mrs. Erving Winslow at the Columbia next month.

The bill to prohibit Sunday concerts has been ordered to a third reading in the House after some debate.

Dan Hayes, assistant manager at the Nikelodeon, has disappeared. So has a bag containing $250 and a dancer from this theatre.

JAY BENTON.

PHILADELPHIA.

Julia Marlowe to Star as Mrs. Taber—Changes at the Theatres—Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, March 25.

The Tavary company appeared in a repertoire of English opera at the Park. Lottie Collins is the attraction for the present week, beginning with an excellent house this evening.

Julia Marlowe concluded the third week of the run to fair business at the Walnut, giving repertoire. Rose Eytinge's Colombe's Birthday was not a success, and was taken from the bill. As You Like It was the hit of the week. The performance of Romeo and Juliet was in the main perfunctory and without spirit. As You Like It begins the present, and final week having a good attendance.

One of the pleasant features connected with the engagement of Beerbohm Tree at the Chestnut Street Opera House was the culture and refinement of his audiences. There is no end of the differences of opinion regarding the quality of his art. Aladdin, Jr., is on for the current week.

Nat Goodwin gave a professional matinee of In Mizzoura on Thursday, which packed the Broad with a delighted audience. This evening the house is closed, owing to preparation for the production of Gismonda on Tuesday night.

Uncle Tom's Cabin drew well at the Standard, with Carrie D. Webster as Topsy. This week The Hand of Fate will have a big attendance if the opening be a criterion.

Gilmore's Auditorinm with Harry Williams' company had a a good attendance. Flynn and Sheridan's City Sports began the week with an excellent attendance this evening.

The National with The Land of The Midnight Sun enjoyed a week of uninterrupted prosperity. James H. Wallick with the never-dying Bandit King is playing to a large house to-night.

The Silver King, with Carl Haswin in the lead, opened at the Grand Opera House this evening to a full attendance. Mr. Haswin will close his season on Saturday. The Prodigal Father had a good week.

Sport McAllister had things his way at the People's. The attendance was good at all performances and the company work admirably with Bobby Gaylor. A Railroad Ticket has a good house this evening.

Virginia, by Russ Whytall, which was produced at the Grand was spoken of in the highest terms by the critics. As You Like It is the bill for the current week.

Kittie O'Connor at the Kensington and The Wages of Sin at the Forepaugh Theatre will doubtless draw.

Julia Marlowe officially announces that after the present season she will drop the name Marlowe, and jointly with her husband will star as Mr. and Mrs. Taber.

Sully and Janson are packing the Carncross Opera House with their minstrel entertainment.

George R. Allison, associate treasurer of the Walnut, who has been ill with blood poisoning, will be tendered a benefit April 1 by Manager Howe. Alexander Salvini in The Three Guardsmen will be the attraction.

The announcement exclusively in THE MIRROR that Manager Frank Howe, Jr., was about to retire from the Park Theatre, caused a great sensation in the city. It was opened on Sept. 16, 1889, and has thus far been conducted on a high plane, only the best attractions being sought. With all the other first-class theatres bidding for the same lists, it was no more than natural that the theatres situated furthest from Broad and Chestnut Streets, could not have first choice. The result has been that Manager Howe has been obliged to put in many attractions that did not have a single claim to patronage of the first class. At the Walnut, where Manager Howe's attractions will be placed hereafter, the season has been the best financially that has been known at that house in four years.

EDWIN RUSHTON.

CINCINNATI.

Lillian Russell at the Grand—Other Bills—Mrs. Hawthorne Managing the Pike.

[*Special to The Mirror.*]

CINCINNATI, March 25.

Lillian Russell began the week at the Grand to-night with a big house in The Grand Duchess. Later she gives La Perichole. Della Fox in The Little Trooper next.

The return visit of the Sandow Trocadero Vaudevilles commenced last night at the Walnut before a large audience. The next attraction is The Twentieth Century Girl.

Havlin's has a melodrama, Colorado, which concerns itself with the Cripple Creek labor troubles. It pleased two audiences yesterday immensely. Underlined is A Green Goods Man.

Watson Sisters' Extravaganza and Vaudeville company is at the Fountain for a second time this year. Next, Joe Ott.

Those two popular comedians, Donnelly and Girard, with a good company in The Rainmakers filled Heuck's yesterday, and will continue to do so for the rest of the week. Shaft No. 2, next.

Robinson's has Little Olga, the child actress, in Fauntleroy Up to Date. Prospects are good.

The People's presents Martin Julian's Athletic and Vaudeville combination. There are many stellar attractions and the patronage was satisfactory yesterday. Reeves and Palmer comes next.

The Pike has Chevalier Cliquot, Stewart and Morton, Clark and St. Clair, Ellen Darlington and many others.

Kohl and Middleton's has Satsuria, the strong man, W. E. Nankeville, Harry Budworth and others.

Sadie McDonald, of the Off the Earth company, was very ill at the Burnet House when her company left Cincinnati last week, and she was unable to join them until Friday last.

Mary C. Hawthorne has assumed the reins of management at the Pike in the place of Louis Nash. She is the first lady manager Cincinnati has ever had, but she has shown great capability in her present position.

Marguerite, the contortionist of Sandow's company, is not appearing this week on account of illness.

WILLIAM SAMPSON.

ST. LOUIS.

War Of Wealth and War of Actors—A New Summer Theatre—Current Bills.

[*Special to The Mirror.*]

ST. LOUIS, March 25.

Hallen and Hart in their new edition of Later On opened to two big audiences at the Hagan yesterday. This will be their last engagement as joint stars here. To-night the theatre was crowded, it being the occasion of the annual benefit of Arthur Geserich, the popular treasurer.

Shenandoah, with a strong cast and its army of soldiers, troops of horses, field guns, etc., began an engagement to-night at the Olympic to a big house.

Wilson Barrett commenced an engagement at the Grand Opera House to-night, presenting The Manxman for the first time here. During the week, for the first time on any stage, his latest work, The Sign of the Cross will be given. Mr. Barrett has surrounded himself with an excellent company, and a large and fashionable audience was present to-night.

Bertholdi is the feature of the vaudeville attractions at Hopkins' Theatre this week. There are other strong features, and the stock company will produce Eccles Girls with Miss Josephine Morse and Malcolm Williams in the leading roles. The theatre had its usual big audience all day yesterday.

Special Delivery, a new comedy-drama, is the attraction at Havlin's Theatre this week and drew two big audiences yesterday.

The New York Vaudeville Stars drew two fine audiences to the Standard Theatre yesterday.

Der Freischuetz, under the auspices of the Germania American Press Club, will be given on March 28 at the Germania Theatre.

The performance of War of Wealth was given under very adverse circumstances Monday night. Mary Stewart went to New York on the noon train on receiving a telegram announcing the death of her sister, and Cora Tanner, who arrived that morning to rehearse this week, went on and played the part on very short notice. She read the lines in the first acts, but in the last delivered her lines from memory. She did justice to the part, however, and was specially noticed for her effective work.

Robert Hilliard and Frederic de Belleville, of The War of Wealth, had an encounter on the stage during rehearsal and in the presence of the ladies of the company, one day last week, over their respective abilities as artists, and came to blows. The affair has been the talk of the town, although an effort was made to keep it quiet.

Charles T. Dazey, author of War of Wealth, and Jacob Litt, were in the city all last week.

A new suburban Summer theatre and pleasure resort will be built at once at Wells Station on the Suburban Street Car lines. The ground has been leased by John C. Jauinopoulo, who is the originator of the scheme, and will be backed by Ellis Wainright, President of the St. Louis Brewery Association, and Charles H. Turner, President of the Suburban road. Sixty thousand dollars will be expended on the theatre building and grounds, and no pains will be spared to make it one of the most attractive in the city. The attractions will be light opera and vaudeville with the best talent obtainable.

The burning of the Empire Theatre, Chicago, last night, lately leased by Colonel Hopkins, will only temporarily delay his plans for the transfer of the stock company now playing Pope's here to Chicago, which was contemplated about May 1.

W. C. HOWLAND.

WASHINGTON.

English Opera at the Academy—Sothern at the National—The Other Houses—Jottings.

[*Special to The Mirror.*]

WASHINGTON, March 25.

The Tavary English Grand Opera company is at the Academy of Music to-night. Il Trovatore is the bill. There will be a nightly change of opera. The Dazzler next.

E. H. Sothern's beginning at the New National was in A Way to Win a Woman. The usual result of this comedian's appearance was manifest by an assemblage that was large and fashionable. Lord Chumley, Captain Lettarblair, and The Highest Bidder are announced for production. A Black Sheep follows.

The Country Circus at Allen's Grand Opera House enjoys highly prosperous patronage. The arenic exhibit comprise many new and taking features. Beerbohm Tree and Rice's 1492 divide the coming week.

The Fast Mail renewed its old-time success at Rutler's Bijou Theatre. The opening to-night finds the house crowded. N. S. Wood next.

John F. Fields' Drawing Cards opened up a return engagement at the Lyceum. The strong merits of this clever show was emphasized by a large attendance. Martin Julian's Novelty company follows.

Lottie Collins closes her Troubadours' season in Philadelphia this week and will immediately embark for Europe to fill professional engagements.

Maud White has been engaged by Manager Charles A. Shaw as leading comedienne of Frederick Bond's Summer Comedy company at the Grand Opera House.

JOHN T. WARDE.

PITTSBURG.

The Fatal Card at the Grand—Charley's Aunt and Other Changes of Bill—Items.

[*Special to The Mirror.*]

PITTSBURG, March 25.

At the New Grand Opera House The Fatal Card was given by Charles Frohman's excellent company to a very large audience. Next week, Tavary Grand English Opera company in a repertory of nine operas.

Rice's 1492 filled the Duquesne to overflowing and will do a very large business during the week. Nat C. Goodwin follows in A Gilded Fool, Lend Me Five Shillings, David Garrick, and A Gold Mine.

At the Bijou Shaft No. 2, with Frank Losee and Marion Elmore, packed the house. Next week, James J. Corbett in Gentleman Jack.

Charley's Aunt was the bill at the Alvin to a good-sized audience. James A. Herne follows in Shore Acres.

At the Academy of Music, Reilly and Wood's company opened to good business. Next week, City Club company.

McHenry's English Swells company opened at the New World's Museum Theatre, Allegheny City, to-night, attracting a large audience.

Joseph Page Smith, the advance agent, is ill with pneumonia at the West Penn Hospital.

Al. Lipman is still confined to bed at the Mercy Hospital, and will not be able to leave here for at least a month.

E. J. DONNELLY.

CLEVELAND.

Stuart Robson at the Euclid, The Passing Show and Other Attractions—Notes.

[*Special to The Mirror.*]

CLEVELAND, March 25.

Stuart Robson opened a short engagement to-night at The Euclid Avenue Opera House, appearing as Mr. Dimple in Leap Year, which was well received. She Stoops to Conquer and Henrietta will be presented. Marie Wainwright fills in the week in Daughters of Eve. Next week, Charley's Aunt.

The Lyceum Theatre was crowded to-night, The Passing Show being the attraction for the second time this season. It remains only half the week. Archie Boyd in The Country Squire the rest of the week. Herrmann and The Devil's Auction divide next week.

Duffy's Masquerade opened a short engagement at The Cleveland Theatre to-night to a good house. Down in Dixie commences Thursday afternoon and remains over till the following Wednesday. Pawn Ticket 210 the last half of next week.

The Star Theatre has for its attraction this week Reeves and Palmer's Cosmopolitan company, which opened well the afternoon and evening. Next week Reilly and Wood's Big Show.

Treasurer Fred. Coan and House Officer John Hicks, of The Euclid Avenue Opera House, are to take a benefit Thursday evening, Marie Wainwright being the attraction.

WILLIAM CRASTON.

THE ELKS.

Boston Lodge has elected: Exalted Ruler, Thomas J. Barry; Esteemed Leading Knight, M. Ambrose Hannon; Esteemed Loyal Knight, Charles A. Kelley; Esteemed Lecturing Knight, Alexander Daymond; Secretary, George M. Hosmer; Treasurer, Alfred B. Heath; Tyler, George A. Morse; Trustee, Frank P. Norton; Representative to Grand Lodge at Atlantic City, Past Exalted Ruler William A. Blossom.

Providence Lodge, No. 14, elected and installed these officers on March 20: Exalted Ruler, Thomas Trowbridge; Esteemed Leading Knight, Lloyd E. Pike; Esteemed Loyal Knight, Frank King; Esteemed Lecturing Knight, Herbert T. Cate; Secretary, F. A. Page; Treasurer, W. A. Phillips; Tiler, Joseph S. Wheeler.

THE ENTERTAINERS.

H. H. Ragan began a series of Lenten lectures before a large audience in Chickering Hall last Tuesday morning, his subject being "Footprints of George Washington."

David Christie Murray read his novel, "Why? Says Gladys," at the Lyceum Theatre yesterday afternoon.

Isabel Hogson, assisted by Henrietta Erni, Alfred Carrier, Mrs. Marie Merrick and Allard Jancon, entertained at the Hotel Brunswick last Tuesday afternoon. The reading of selections from "Trilby," accompanied by the singing of the "Trilby" songs, was supplemented by musical numbers.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Reading notices (marked "" or "†") 50 cents per line.*

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NEW YORK, - - - MARCH 30, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE NEW BOY, 8 P. M.
ACADEMY OF MUSIC.—RORY OF THE HILL.
BROADWAY THEATRE.—MME. SANS GENE, 8 P. M.
CASINO.—VAUDEVILLE, 8:15 P. M.
DALY'S.—THE TWO GENTLEMEN OF VERONA, 8:15 P. M.
EMPIRE.—JOHN-A-DREAMS, 8:15 P. M.
FOURTEENTH STREET.—THE FLAMS, 8:15 P. M.
GRAND OPERA HOUSE.—THE DERBY WINNER.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—POTTER-BELLEW, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P.M
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—AN IDEAL HUSBAND, 8:15 P. M.
PALMER'S.—MRS. LANGTRY, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—THE BROWNIES.
COLUMBIA.—THOMAS Q. SEABROOKE.
COL. SINN'S PARK THEATRE.—DISTRICT ATTORNEY.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

A WRITER evidently in semi-editorial authority on the Chicago *Times-Herald* takes exception indirectly to a recent article in THE MIRROR exposing the nefarious business of the so-called "Chicago Manuscript Company," which furnishes stolen copies of popular plays to persons who pirate such plays. With a logic equal to that of Jack Bunsby, of indefinite verbalism, elaborated with a vocabulary worthy of a better object, the *Times-Herald* writer assumes that Chicago does not know of the dishonest institution named; but he justifies its possible existence by saying that business is business, and that "in Chicago there is no such word as theft." Further comment would be like painting the lily.

THIS theatrical season has not been as prosperous as some seasons, but a glance at the "dates ahead" in THE MIRROR will reveal the fact that the number of touring companies resting during Lent is no larger than usual. As to theatrical business in New York—and possibly in other large cities—it seems that theatregoers are less observant of the religious period than formerly. In fact, not within memory have the city theatres been so well patronized during Lent as now.

THE recent action of a clergyman in Bridgeport, Conn., supposed to be orthodox, in organizing a masquerade ball, suggests, however, some of the cloth may regard the theatre, that the church isn't just what it used to be.

THE action of the English government in appointing an unknown bank clerk to the position of play censor recently made vacant by a death in intelligent estimation quite fills the vacancy.

THERE are indications that the increase in companies organized for Summer work will be notable this year. It may be that the "season" will yet run the year round.

PERSONALS.

From photo. by Falk.

CAMERON.—Rhoda Cameron, whose acting in the current play at the Lyceum has been commended unanimously and without stint by the critics, has been on the stage but a few years. Four seasons ago she was engaged by Augustin Daly as a member of his chorus. It was not long before he promoted her to speaking parts, and soon she was cast prominently. In this city, on the road, and in London Miss Cameron appeared in such roles as the Widow in The Taming of the Shrew, Phœbe in As You Like It, the Spanish widow in Love in Tandem, Jane and Mrs. Briggs in Dollars and Sense, and Mrs. Racket in The Belle's Stratagem. Miss Cameron remained two years in Mr. Daly's company. Last season she did not play. At the beginning of the present season she was engaged by Daniel Frohman for his stock company at the Lyceum. She made her first appearance there as Mrs. Quesnel in The Case of Rebellious Susan, and when An Ideal Husband was put on she played Mrs. Cheveley. Miss Cameron is beautiful and talented, and she dresses stunningly. She is becoming rapidly a favorite with metropolitan audiences. Her picture heads this paragraph.

FITZGERALD.—Cissy Fitzgerald was ill last Tuesday and did not appear that night in The Foundling.

JANAUSCHEK.—Madame Janauschek recently read from Schiller's Mary Stuart under the auspices of the Brooklyn Institute, and last Saturday, under the same auspices, read from Macbeth. On successive Saturdays she will give readings from other dramatic classics.

FREEMAN.—W. W. Freeman, of A Railroad Ticket company, ran into New York for a few days last week.

CRAVEN.—Walter S. Craven has been engaged to write and produce the Pain Pyrotechnic Spectacle at Manhattan Beach this season, which will deal with China and Japan, introducing the attack on Port Arthur.

BRAHAM.—Harry Braham is in Berlin playing in Morocco Bound.

DAYMER.—Helen Daymer has returned to this city from Europe. She will shortly appear at Abbey's Theatre at a matinee performance as Lady Macbeth.

COLEMAN.—Clara Coleman, who has been in the Presbyterian Hospital since last December, has entirely recovered her health.

GOODE.—Lizzie Goode is now known in private life as Mrs. E. J. John.

BELGARDE.—Adele Belgarde, now Mrs. John Butler, is at present residing in California with her husband.

MURRAY.—Frank Murray passed through New York yesterday on his way to Philadelphia. He will return to town on Friday.

LE CLAIRE.—Adele Le Claire, who recently left Charles Frohman's Sowing the Wind company, is very ill at her residence in Forty-fifth Street, and will shortly be removed to a private hospital to undergo a serious operation. She hopes to be able to resume her professional work early next season.

ROSENFELD.—Sidney Rosenfeld joined the Stuart Robson company at Memphis, Tenn., on Monday, and is superintending daily rehearsals of his new company, Lightfoot's Wife, which that company will first produce in Boston on Saturday. Mr. Robson will appear in a character called Marmaduke the Good.

BAYLISS.—Salt Lake City is the home of Bertha Bayliss, of The Fencing Master company, and when she appeared there recently she was welcomed royally.

BARNARD.—Bromo-Comedine is the title of a one-act comedy pantomime written by Charles Barnard for Madame Pilar-Morin. This artist has a world-wide reputation as a pantomimist, her appearance at Daly's in L'Enfant Prodigue, and in the Dresden Shepherdess at the Eden Musee being familiar examples of her work. In the new piece Madame Pilar-Morin will play a speaking part in English and also play a part in pantomime only, the two methods being combined by the author in a novel and original manner.

COULDOCK.—C. W. Couldock declares that there is no foundation to the report that he applied for admission to the Forrest Home. Some of his friends were instrumental in having a form of application forwarded to him, but he has not filled it out, and does not think that he will ever have occasion to do so. The managers of New York will tender the veteran actor a benefit at the Metropolitan Opera House on May 7.

FOOTLIGHT FUN.

FACTS TO SPARE.

ACTRESS—"Oh, you are the gentleman who is to write up my life?"

REPORTER—"Yes; I've called to get the facts."

ACTRESS—"Oh, dear me! You'll never do. I don't want any facts in it, young man."—*Tid-Bits.*

NOTHING NEW YET.

"Anything new to be seen at the theatres now?"

"Great Scott, no! The Spring bonnets won't be out before Easter, man."—*Chicago Inter-Ocean.*

UP-TO-DATE.

"How many characters are there in your play?" asked the manager.

"Characters?" said the astonished dramatist. "Didn't I just tell you this is an up-to-date drama? Not a single person in the piece has even a shred of character."—*Indianapolis Journal.*

THE PIRATING OF PLAYS.

Judge Dittenhoefer Points Out Errors in Mr. Gardenhire's Statements.

In his elaborate article in THE MIRROR of March 23, 1895, Mr. Gardenhire complains justly of the inadequate protection afforded to playwrights, but the insecurity is not due, in my opinion, to the causes specified by him.

His first complaint is based on the declaration of the Librarian of Congress that the courts have held that a copyright will not protect a title standing by itself and not connected with the play. His fear that the theft of a play is thus rendered easy by merely changing its title grows out of a misunderstanding of the Librarian's statement.

When a play is duly copyrighted, the title as well as the play is protected. No one can use the play under any title, nor can the title be applied to a different play. The Librarian undoubtedly meant to call attention to the abortive attempts that are from time to time made to protect a title as a separate and independent thing disconnected from the play. That cannot be done.

Mr. Gardenhire is also mistaken in his statement that stage-right in a copyrighted work cannot be protected. Congress has given to the author the sole right of performing a play on the stage and no infringer can escape the penalty by merely changing the title or performing a simulated or garbled version. The chief difficulty in enforcing the rights secured by the law arises from the fact that pirates are generally irresponsible, and that it is too expensive to pursue them from place to place with injunctions which have efficacy only in the judicial districts in which they are granted.

For that reason, it was deemed advisable by the American dramatists to propose amendments to the copyright law, giving the right to serve an injunction and to punish its violation by proceedings for contempt in any judicial district in the United States, and also to make piracy a crime. This latter remedy would carry with it, the right to extradite or bring the offender within the jurisdiction of the court where the piracy was committed after he has escaped therefrom. Let a single pirate once suffer criminal punishment, and piracy will be stamped out.

But Mr. Gardennire fears that the law could easily be evaded. A pirate, he says, could play a garbled version of Shenandoah under the title of During the War, and escape punishment. That idea as already shown, arises from a mistaken construction on his part of the Librarian's statement, and is certainly an erroneous view of the law. No one would have the right to produce Shenandoah under the title of During the War or any other title nor a garbled version, without Mr. Bronson Howard's consent.

Finally, Mr. Gardenhire fears that there would be great difficulty in securing conviction, and he asks who would be liable? "The guilty manager who is not upon the stage, the leading man who produced only a portion of the play, or the soubrette who shared with the rest of the troupe."

That is an imaginary trouble. A pirate would have a hard road to travel if he hoped to escape on the plea that he individually did not perform, but directed or permitted some one else to do so. Injunctions have been issued since copyright statutes were passed against owners, managers and proprietors of companies giving performances or authorizing them; the statutes containing precisely the same language as the proposed amendment. No lawyer ever supposed that escape from punishment could be effected on any such plea.

A. J. DITTENHOEFER.

SAID TO THE MIRROR.

LINCOLN J. CARTER: "I have just returned from a short trip to Cuba. In Havana I heard little about the insurrection, the only outward sign of trouble being the unusual number of soldiers about the streets. I may take a trip to England shortly to look after some interests I have there and to arrange for a production of The Tornado. My new play? It is finished, but I shall hold back its production until better times. My companies are making money right along with my old piece."

ADELAIDE RANDALL: "I received nine good offers from my card in THE MIRROR. I believe your paper is a veritable mascot. It certainly has been for me. I have accepted an offer for a season of opera in Kansas City."

CHARLES F. DITTMAR: "Your Scranton, Pa., correspondent reports light business for Florence Bindley in last week's issue. If he calls $467 light business, what does he call good business?"

ERVIN HOPKINS: "James Connor Roach in Rory of the Hill will continue at the Academy of Music until the close of the season."

ROBERT DOWNING: "Next season I shall go in for producing plays. I expect to have one from Sardou. I shall appear as an Indian in a new play called The Narragansetts, and I shall also be seen in The Lion's Love, by Hermann Merivale, the English dramatist."

MYRON B. RICE: "Mrs. Potter and Mr. Bellew will sail for Europe about the Middle of May—shortly after the termination of their engagement at the Herald Square Theatre. I, too, shall go abroad this Summer, but not until June 4."

S. H. FRIEDLANDER: "Mr. Gottlob and myself will assume the management of Stockwell's Theatre in San Francisco on April 1. The theatre will be entirely renovated and christened the Columbia. We have a five years' lease, and intend to assist in promoting the theatrical business on the Pacific coast."

L. R. STOCKWELL: "I shall return to San Francisco on Aug. 12 for an eight weeks' engagement at the Columbia, presenting a repertoire of plays including The Magistrate, A Midnight Bell, and others. I shall take with me a first-class company."

KIRKE LA SHELLE.—"The business of the Bostonians at the Tremont Theatre in Boston during the last week of their engagement there reached a total of $11,624.60. The average per night was more than $1,300, and the receipts of Saturday matinee and night aggregated $3,209.40. This week, it will be remembered, followed directly upon the heels of two weeks of grand opera in that city, and had for opposition Fanny Davenport in Gismonda, the great success of Trilby, John Drew and other strong attractions. This week's business broke the records of the Tremont Theatre from the time of its opening for any week, for any matinee and for any night. This was in Robin Hood. The two previous weeks of the Bostonians in Prince Ananias at that theatre, opening and playing against grand opera all the time, were $13,200, making a total for the three weeks of $24,800 in round numbers."

MYRON B. RICE: "Here's a letter I have just received from Colonel Sinn and his son. They say: 'In booking your stars, Mrs. Potter and Mr. Bellew, for the new Montauk Theatre next season, we feel that we have secured one of the strongest attractions to be had. Your business this week with us has demonstrated the hold their artistic performances have obtained upon the general public. Mrs. Potter has grown from a novice to be a finished actress, whose artistic abilities entitle her to rank among the first on the stage. Mr. Bellew's clever work is too well known to call for comment.' That's praise worth having, isn't it?"

LOUIS ALDRICH: "What is this joke about my playing Svengali in Trilby? I suppose it is some of Mr. Brady's humor. If, for argument's sake, I had consented to play Svengali it would have been in the No. 1 company. Svengali, indeed! Why not ask me to play the skeleton dude?"

A NEGRO WITH A KNIFE.

As the audience of the Grand Opera House was dispersing on Saturday night a woman in the crowd cried that some one had stolen her pocketbook, and pointed out a negro as the guilty party. The crowd closed around the negro, who drew a knife and slashed right and left. The crowd fell back and the negro made a dash for the street, where he was arrested by a policeman. A search was made for the woman who gave the alarm, but she had disappeared. In the Jefferson Market Police Court the negro gave his name, Sheldon B. Higgins, and said he lived in Haverstraw. He was held in $500 bail for examination.

NEW POLICY IN NASHVILLE.

The leasing of the Theatre Vendome in Nashville by Henry Greenwall will usher in a new policy. The theatre will be devoted exclusively to high-priced attractions, while the Grand Opera House will play only at popular prices. Manager Greenwall, by this arrangement, can keep conflicting attractions from appearing in too quick succession, and will practically obviate opposition for traveling managers. The American Theatrical Exchange has the booking of both theatres in addition to Mr. Greenwall's other enterprises.

LETTERS TO THE EDITOR.

APPROVES THE CROUSE BILL.

PHILADELPHIA, March 18, 1895.

To the Editor of The Dramatic Mirror:

SIR.—If you resided in this city and were compelled to attend its first-class theatres, I do not think that you would criticise Senator Crouse's bill (relative to crowding the aisles and overselling the capacity of a theatre) as absurd and ridiculous.

On a recent occasion the writer was at a prominent theatre in this city and occupied a seat in the eighth row of the parquet, and the only part of the performance that he could see was when the performers occupied the centre of the stage, the aisles being crowded to the stage.

I merely state the above to give you an idea of how theatres are managed here, and the necessity of such restriction as Senator Crouse's bill asks for.

Yours sincerely,
Z. WEISS CURDY.

WORKING IN HARMONY.

GRAND OPERA HOUSE,
SALT LAKE CITY, March 18, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I learn to-day that there is a report being circulated in New York to the effect that our season would close at once on account of some trouble with Mr. Huntington, one of our players.

I hasten to assure you that the rumor is entirely without foundation, and the idea that any one player can close our house is perfectly absurd. The so-called trouble was nothing more than a mild "kick" about a part which was at once settled by the player who did the kicking staying out of the bill for this week without salary. I have consented to allow him to resume next week.

Business is very good, and the company is working together in perfect harmony.

Respectfully,
J. B. ROGERS, Manager.

LEFT RECEIPTS WITH THE MANAGER.

CHICAGO, March 22, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In defence, I reply to an article in issue of March 23, 1895—"Took French Leave."

I am part owner of Paul Kauvar and Eugene Robinson's partner. He, through a third party, Esther Lyons, presumed to discharge me as manager and ordered me to turn over all funds to her. This I, as manager and part owner, refused to do. Thereupon Miss Lyons held the curtain, and in order to continue the performance and protect the local manager I left the night's receipts in his hands, as the enclosed receipt will testify.

Instead of owing the firm of Robinson and White there is a small balance due me, as statement and vouchers in the hands of my attorney will prove at the proper time. Therefore, the statement that I skipped with the funds is not true.

Very truly yours, EDW. C. WHITE.

PLAYED MANY PARTS.

NEW YORK, March 21, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I notice an item extensively copied from *Theatrical Tidings* to the effect that "Lester Wallack played more parts than any other American actor, having played over seven hundred parts. Ada Rehan while under John Albaugh's management, must have played at least one thousand parts, and in her professional career not less than twelve hundred and Frank Mordaunt has played over two thousand parts."

Not one of these statements is correct and as I like to give credit to whom credit is due, I would say that Mrs. W. G. Jones has studied more lines than any other actress (or woman) on the American stage. She has played everything from a young midshipman to Lady Macbeth. During her engagement at the old Bowery Theatre many a night she has acted in three pieces—a tragedy, a drama and a farce. She has also played the flageolet in the orchestra. She has played the "opposite leads" to J. B. Booth, Sr., and Edwin Booth. A more versatile actress has never been seen on the American stage.

The late Harry Watkins played more parts than any other man on the American stage. He played Ophelia, Desdemona, Pauline and the like. He acted Iago to Forrest's Othello, and supported nearly all the old stars. His performance of Jocko (a negro) was pronounced one of the greatest pieces of character acting ever seen on the London stage. Yours,

COL. T. ALLSTON BROWN.

FROM ULLIE AKERSTROM'S AGENT.

To the Editor of The Dramatic Mirror:

SIR—I hardly think it good judgment to pay any attention to the bragging of the silly protege of the Maude Hillman company. But in justice to the lady mentioned, and for the information of the profession generally, I will state that Miss Akerstrom does not forget or belittle the bridge that has carried her safely. Neither does she have any other feeling than that of good will for those engaged in an honorable profession in an honorable way.

Everybody at all conversant with the stage knows how Miss Akerstrom commenced, and the plays presented; but it is well perhaps, to state that they were not pirated versions, neither were they given other titles than their own. Miss Akerstrom has written a number of successful plays, and when she is through with them allows other companies to use them by paying royalty. This we also imagine is a trifle chestnutty.

The note that caused our vaporing friend to mount his high pedestal of indignation was written by your humble servant with no intention to offend, but merely to correct an impression we find some managers indulge in, who are unacquainted with the methods of Miss Akerstrom's company, and the class of plays she presents.

We hope that long ere this our indignant friend has either jumped off, or fallen off his pedestal, and we trust that we shall have no more of his music. We should be sorry indeed to be compelled to adopt the method employed by the "Neapolitans," with his prototype in such cases. In conclusion, we advise him to emulate Miss Akerstrom, then, if he has the ability, he may get there with both feet as she has done.

Thanking you for your courtesy believe me to be,
Very truly yours, A. W. BERNARD.
Agent Ullie Akerstrom.

THE USHER.

As the ticket-scalping traffic is probed deeper by THE MIRROR the developments become more and more startling. The ramifications of the evil are extraordinary, and there is reason to believe that further investigation will furnish even greater evidences of wholesale corruption in every phase of the iniquitous business.

It has been shown that sundry scalpers resort to forgery of dates and passes; that bill-posters and certain advertising agents "dump" tickets in their shops that are supposed to be distributed in payment for lithographs and poster display; that recipients of reserved seats for exhibiting photograph frames sell them to the cut-raters; that complimentary passes issued to certain members of the profession and newspaper men find their way into the hands of these men—in short, that the whole system is rotten to the core.

Our managers have been aroused at last to the necessity for decisive action. They realize that their business is being undermined by this nefarious trade, and that the subject is one that demands immediate and radical treatment.

Two reforms, it seems to me, should be adopted by the managers of this city if they really wish to protect themselves from further loss.

The first is a complete cessation of the practice of "papering."

The second is to pay in cash and not in tickets for such window and bill-board privileges as they deem essential.

✣

The Lotos Club will celebrate the twenty-fifth anniversary of its organization by a dinner next Saturday night. A history of the Club, written by John Elderkin, one of the oldest members, will be distributed among the members on this happy occasion.

More than any New York club the Lotos has preserved and promoted the fellowship of the arts and the professions. The literary and dramatic elements have always dominated its membership and a unique and charming atmosphere has consequently been created within its hospitable precincts.

The celebrities of the stage, of the studio and of literary and political life have been honored at its famous banquets; its art exhibitions have been the most interesting in the town, and its "Saturday Nights" have come to be synonymous with the finest of entertainment and the very essence of genial comradeship.

Indeed, bohemianism in its best estate abides with the Lotos—a bohemianism that is neither dirty nor disreputable, spurious nor impecunious. It is the true spirit of unaffected, appreciative, brainy contact of a large group of men representing both the intellectual and the material pursuits of life.

The Lotos has never been so prosperous, so strong, so successful as it is to-day, and its six hundred members may well celebrate the completion of its first quarter century with enthusiasm.

✣

When The Clemenceau Case was produced at the Standard Theatre a few seasons ago a storm of protest went up from the press and the conservative element of the public because in one scene a woman, seemingly nude, was exhibited to the gaze of the audience for an instant.

Last year the living picture craze broke out. At first the figures wore a compromise in the shape of slight draperies; but after a time this shred of propriety disappeared and the women began to pose clad only in fleshings.

A step further has just been taken in the direction of physical exhibition. An actually naked woman, smeared with a preparation of bronze coloring, exposed herself to the public view at a vaudeville theatre on Broadway last week, and now more women are to be added for a greater show of statuesque nudity.

Max Nordau, in his latest work, interprets the realistic tendencies of the present period as the signs of human degeneration. When one reflects upon the degrading developments in some branches of public diversion at this time, one feels inclined to agree with Dr. Nordau's pessimistic theory.

Years ago when Jake Berry introduced the can-can at his Parisian Varieties, only the roughest and the toughest men attended; but to-day "nudes" are presented before men and women of presumptive respectability at an up-town theatre. The police raided Berry's place, and the manager was sent to prison.

Perhaps the worst feature of these shows that under a transparent pretence of "art" appeal to low instincts is the taint they give the stage in the opinion of many decent persons who do not understand that there is a wide difference between the desperate efforts of a vaudeville management to attract patronage by hook or crook and the legitimate methods pursued by the great body of reputable managers.

For this reason professionals who respect themselves and their calling will not hesitate to repudiate and denounce such demoralizing and disgusting prostitution of the managerial function as the case in question involves.

✣

We are not a people that can be accused of having a surplus of sentiment. Popular affection must needs be rooted in memory, and our memory does not extend back of the day before yesterday, or at most to the last slump in stocks. And so Niblo's, in spite of its vanished glories, has been erased from the local theatrical map without a sigh or a pang. My Aunt Bridget more or less appropriately marked the end of the old playhouse's career on Saturday night.

What splendid performances, what gorgeous spectacles are associated with the history of the famous old house! What nights of aural and visual delight in the years past are recalled by its name!

But what of that? Up-to-date New York is more interested to see what sort of a place Hammerstein is going to build over in Long Acre than to waste thought upon a fallen theatre whose triumphs have faded.

The other day a foreigner who had spent his first week in New York was telling me in bad English his impressions of us.

"Ze ladee are ver' *comme il faut*," said he. "Ze genteelman are ver' busy."

Not far wrong, eh?

✣

A few weeks ago I published the complaint of an actor respecting the Peeping Tom proclivities of the stage hands of the Opera House in Upper Sandusky, Ohio. I learn that Virgil Gibson, manager of that theatre, upon learning the facts through THE MIRROR, set an investigation on foot. The result was the discharge of the stage manager and the offending employes.

HAMMERSTEIN'S OLYMPIA.

Architects J. B. McElfatrick and Son have almost completed the plans for the Olympia, the new amusement house that Oscar Hammerstein is about to erect on Broadway, between Forty-fourth and Forty-fifth Streets.

A number of contracts for the work of construction have already been given out. The excavations will be finished this week, and the work of laying the foundations will then be begun without delay. Only stone, iron, and brick will be used in the construction.

The exterior will be of granite, limestone, white brick and terra cotta, and is designed in the ornate style of Renaissance architecture. The roof-garden is to be completely covered with a cooling apparatus which has been patented by Mr. Hamerstein.

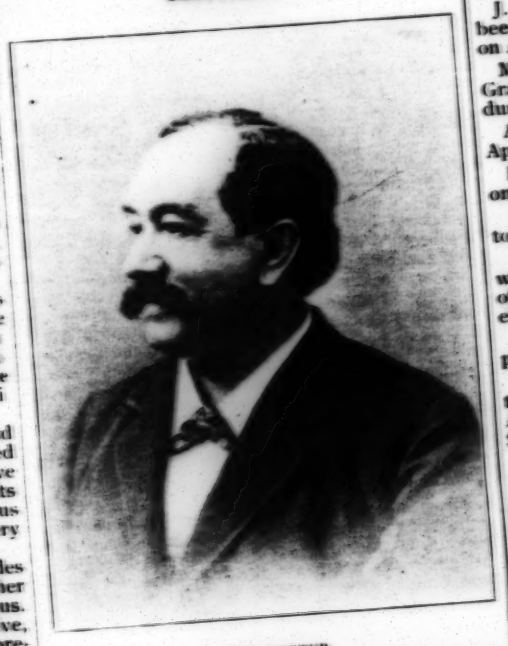
From the present outlook the house will be ready to open by next December.

THE GORMANS RIGHT IN LINE.

The Gormans, John, James and George, closed their season of thirty weeks in Evansville on March 10, and have returned to the city, every date contracted for having been duly filled. They expect shortly to play three or four weeks around New York, and in the meantime will be at work on next season's programme.

Their comedy, The Gilhoolys Abroad, has proved a money-maker, and Manager Charles F. Brown is now booking their next season's tour in this amusing farce-comedy. The printing, music, wardrobe, and mechanical effects are all to be new, and their second season should be even more successful than the first.

OBITUARY.



JOHN KOSTER.

John Koster, the senior partner of Koster and Bial's, died last Friday night from heart failure at his residence, 426 West Twenty-third Street, New York. He had been at the Music Hall in Thirty-fourth Street up to six o'clock on Friday, and did not complain of being ill. He arrived home at half-past six o'clock, and then complained of pains around his heart. Dr. C. Lellman, the family physician, was sent for, but by the time he arrived Mr. Koster had become unconscious. Restoratives had the effect of bringing the patient back to consciousness. About half-past eleven o'clock Mr. Koster had another attack, and Dr. A. Reich, who had been called into consultation in the meantime, pronounced the case to be hopeless. Mr. Koster remained conscious up to the time of his death, which occurred at a quarter-before twelve o'clock. Mr. Koster was born in Hamburg, Germany, on April 27, 1844. He came to New York in 1863, and shortly afterward entered into partnership with Albert Bial for the purpose of opening a small restaurant in Chatham Street. They were so successful in this enterprise that in 1873 the firm also engaged in the beer-bottling business and started restaurants in other localities. The establishment which was opened by Koster and Bial under the Tribune building in 1875 became a popular resort for politicians and men about town. Soon afterwards the firm fitted up another new place at the corner of Worth Street and Park Row, which is still carried on under their management. With the progressive spirit that has characterized all their ventures, Koster and Bial in 1879 established a concert hall on Twenty-third Street, near Sixth Avenue, and engaged the best variety people that could be secured. The firm was soon acknowledged to be the leading providers of variety entertainment, and achieved a national reputation. In 1883 their patronage had become so extensive that they made arrangements with Oscar Hammerstein to open a Music Hall on an elaborate scale in the Manhattan Opera House, that Hammerstein had recently built on West Thirty-fourth Street. Mr. Hammerstein was taken into the firm, but dissensions arose, and after considerable legal trouble, a compromise was effected by which Hammerstein agreed to withdraw as a partner. Mr. Koster married soon after his arrival in this country. He leaves a widow, a son twenty-one years of age, and one daughter. He was a prominent member of the Beethoven and other societies. He owned large holdings of real estate, besides his interest in the various restaurants and bar-rooms controlled by the firm. After the withdrawal of Mr. Hammerstein he had an equal share with Albert Bial in the corporation of Koster, Bial and Company which controls the Music Hall at 145 West Thirty-fourth Street. Carver R. Cline, the business manager of Koster and Bial, told a MIRROR representative that the business of the firm would go on as usual. Owing to the death of Mr. Koster there were no performances at the Music Hall last Saturday. Mr. Koster was exceptionally genial and good-natured and was greatly beloved by his employés and legions of friends. Mr. Bial is almost broken-hearted over the death of his partner.

Notes.

Cecil Miller, of Hamilton, O., a musician of the Waite Comedy company, died at the General Hospital, Elizabeth, N. J., on March 20, of pneumonia, aged twenty-three years. The deceased was ill but four days. The body was taken to Hamilton for interment. He was a member of P. T. Barnum Lodge, K. of P., of Bridgeport, Conn.

Charles Fabel, THE MIRROR correspondent at Meadville, Pa., died on March 19, of typhoid fever, in his thirty-sixth year. The deceased was born in Lock Haven, Pa., and went to Meadville seventeen years ago. He was an expert jeweller, and socially was very popular.

Genevieve Howard died in a hospital in Philadelphia on March 19 of a fracture of the skull, resulting from a fall down stairs at her lodgings in that city on Feb. 21. Mrs. Howard, who was about fifty years old, was an actress. The funeral was in charge of the Actors' Fund.

Margaret Shaw Ingersoll, sister of Mary Shaw and wife of William Ingersoll, died at St. Elizabeth's Hospital, Boston, on March 17. She had not regularly appeared on the stage for some time, but her occasional appearances were interesting. She was very talented and her death occasioned much grief in Boston.

PHOTOGRAPHS FOR OUR READERS.

Cut out the subjoined coupon and send it with *two* 2-cent stamps addressed to Photograph Department, THE DRAMATIC MIRROR, 1432 Broadway, New York, and you will receive by return mail a cabinet photograph of one of the following artists:

Edwin Booth,	Joseph Jefferson,
Mme. Modjeska,	Rose Coghlan,
Emma Eames,	Julia Marlowe,
Jessie Bartlett Davis.	

[MARCH 30, 1895.]

MIRROR PHOTOGRAPH COUPON

Name _____

Town _____

State _____

☞ *Two 2-cent stamps for postage, etc., must accompany this coupon.*

PROFESSIONAL DOINGS.

A dispatch from Columbus, O., dated March 23 stated that Rose Coghlan's box-office receipts were attached in that city to satisfy a $3,000 printing bill.

The Morgan Lithograph Company secured a judgment for $1,400 for paper furnished Rose Coghlan during a starring tour some years ago, and have recently sworn out an order in supplementary proceedings against Edgerly.

Carrie Radcliffe will join The Vale of Avoca on April 1.

J. M. Colville and Theodore Hamilton have been engaged for Linsey Woolsey, commencing on April 15.

Maggie Cline will be one of the features at the Grand Opera House, this city, week of April 1, during Tony Farrell's engagement.

A Bowery Girl will commence its season on April 14 at the Haymarket Theatre, Chicago.

Frances Rousseau closed with Princess Bonnie on March 18.

Alberta Gallatin has been engaged for Aristocracy, opening in New Haven on April 12.

The Human Race is the title of a play that will soon take the road under the management of George Barr. A bicycle race with panoramic effects will be the sensational features.

Ed. O'Connor is with McKee Rankin's company.

Richard Mansfield and John D. Slocum are in town. The new Garrick Theatre will open on April 15, probably with a new play by Bernard Shaw.

Donald Stuart has been engaged by Julia Marlowe Taber for next season and for the part of Amiens in As You Like It with the Potter-Bellow company at the Herald Square Theatre.

The engagement of Anna Hyland, a non-professional, and Gerard Anderson, of the William Collier company, is announced.

Dudley McAdow telegraphed from Chicago yesterday: "Kellar tested the capacity of the Schiller Theatre to-night. We are still in line."

Joseph Hart has engaged Flora Irwin to appear in A Gay Old Boy next season.

Courtenay Thorpe is winning great praise for his fine performance of Count Orloff in Diplomacy.

Joe Ott packed the Opera House at New Bedford, Mass., last Thursday night, on the occasion of the benefit to Mrs. Miller. The house, orchestra, and employes were free for the occasion.

W. F. Crossley has sold his interest in A Baggage Check. He is preparing for Eugene O'Rourke's tour in The Wicklow Postman. It will open at the Fourteenth Street Theatre on Aug. 19.

Since the inauguration of the new regime at the American Theatrical Exchange, with Sidney R. Ellis as manager, W. B. Seeskind has been deluged with complimentary letters and telegrams expressing satisfaction with Mr. Ellis's acceptance of the position of manager of the exchange. Mr. Ellis's reputation as a strictly upright manager is so firmly established that his association in this new departure will be a guarantee of fair dealing, and his many years of practical experience as a combination manager will be of benefit to those who avail themselves of his experience.

Bernhard Stavenhagen and Jean Gerardy will be heard in two farewell concerts under the management of Marcus R. Mayer on this (Tuesday) evening and Thursday matinee respectively at the Madison Square Concert Hall.

Maggie Cline, having recovered from the bronchial trouble that took her to Florida, will open an engagement on April 29 at B. F. Keith's continuous performance house in Boston.

Next week Harrigan's company, under the management of Mart. Hanley, will go on tour, first playing Miner's Theatre, Newark, for a week. The company remains unbroken, and will play The Major on the road. Manager Hanley says Boston will be the second stand, and thence New England cities will be visited, with dates in Brooklyn, Philadelphia, and other places to follow.

At the Lotos Club last Saturday a capital entertainment was given. Among the artists that appeared were Gennaro Volpe, Perry Averill, Frank Young, Victor Kuzdo, W. T. Carleton, J. E. Dodson, Gus Williams, and Edwin Stevens. The attendance was the largest of any Lotos Saturday night of the season.

The following have engaged passage for Europe, and will shortly sail: Fred. W. Sidney and wife, Frank Burbeck, John Fedris and wife (Jessie Busley), Minnie Dupree, Joseph Humphreys, Herbert D. Crowley, Miss Kingsbury, Mme. Tavary and N. Hashim, Jennie June, Alfred and Robert Hickman, J. H. Ryley and wife (Madeleine Lucette Ryley), J. A. Smith, Dr. A. H. Brown and wife (May Robson), Mrs. Potter and Kyrle Bellew.

Lillian Lawrence was highly praised by the critics in Rochester and Chicago for her personation of Ophelia in Thomas W. Keene's production of Hamlet.

The opera Falstaff will be given at the Metropolitan Opera House on April 18 for the benefit of the New Amsterdam Eye and Ear Hospital.

William T. Carleton and Edwin A. Stevens will appear in leading parts in The Viking.

From photo. by Morrison.

The picture above is of Esther Lyon, known in private life as Mrs. Oscar Eagle, who is now playing Alice Greer, the leading part in The Ensign. Miss Lyon has been for five years under the management of Charles Frohman, with whom she played the leading parts in Held by the Enemy, Shenandoah, Men and Women, Wilkinson's Widows, and The Lost Paradise. Although Miss Lyon scored hits in each of these plays, she was most successful as Agnes Rodman in Men and Women, and all who witnessed her performance predicted for her a bright future.

David Christie Murray was the guest of the Twelfth Night Club last week, and he indulged in theatrical reminiscences and told Scotch stories. Musical numbers were rendered by Fielding Roselle and Lucille Saunders. Maida Craigen, Mary Sanders Winter, and Minnie Lewis were hostesses, and among those present were Mrs. Bronson Howard, Nellie Ganthony, Minnie Russell, Mrs. Marie Nevins Bull, Mrs. Hazen Morse, Mrs. L. E. Quigg, Eleanora Allen, Mrs. H. W. Coffin, Mrs. Rich, Mrs. E. E. Kidder, Vida Croly Sidney, Alice Fischer Harcourt, Ella Star, Sidney Armstrong, Bessie Tyree, Martha Morton, Alice Ives, Mrs. C. A. Doremus, Mary Penfield, Maud Banks, and Amelia Bingham.

William Gill's comedy, A Fatted Calf, under the management of Eugene Robinson, will open at Newark, N. J., on Easter Monday. It is a legitimate comedy, and has a cast of ten persons.

John W. Dunne was in town last week. He will direct the tours of both Gladys Wallis and Joseph Cawthorne next season.

James B. Camp telegraphed last week from Louisville: "Clay Clement opened at the Grand Opera House to a large and fashionable audience in The New Dominion. Both play and players scored one of the hits of the season, and the star received several curtain calls."

A good story is told relative to the odd name of a hotel in Frankford, Pa. This hotel is called The Seven Stars. One of a comedy company upon arrival at the railroad station asked a small boy which was the best hotel in town. The boy answered "Seven Stars." The comedian mistook the answer for a query, and replied: "No. There are nine of us."

Ben Jonson's Epicoene, or the Silent Woman, was presented at Sanders' Theatre, Cambridge, Mass., last Wednesday afternoon and evening under the auspices of Harvard University, by the students of the American Academy of the Dramatic Arts of New York. The presentation was like that given by the same actors at the Berkeley Lyceum in this city recently.

Many professionals attended a matinee of Rob Roy at the Herald Square Theatre on Thursday given for their pleasure.

A report was telegraphed from Philadelphia last week to the effect that Mrs. Beerbohm Tree had been seriously injured by a fall on the stage during a performance of Captain Swift in that city. A subsequent dispatch said that the report as to Mrs. Tree was an error; that the actress who fell was Emily Cross, of the Tree company; and that she was not seriously injured.

T. Daniel Frawley has bought of Giffen and Neill their rights in the Northwestern Stock company, which Mr. Frawley has managed since it was first organized. The organization will be known hereafter as the Frawley Stock company. Mr. Frawley has booked a guaranteed engagement for the company up to June 1 at Portland, Ore., and elsewhere on the Northwestern Circuit.

Harry Wright will be the leading singing comedian of Edward Harrigan's company on their approaching road tour.

Murray and Mack have decided to cancel their San Francisco engagement in order to take a good rest before opening their next season at Indianapolis in Finnigan's Ball. Murray will spend the Summer at Jacksonville, Fla., and Mack will go to a Summer resort in Indiana.

Mothers

have never found a preparation so well adapted to the needs of thin, delicate children, as Scott's Emulsion of Cod-liver Oil, with Hypophosphites.

Children almost universally like the taste of it, which makes its administration easy, and it supplies their blood with the food properties that overcome wasting tendencies.

Scott's Emulsion enriches the blood, promotes the making of healthy flesh, and aids in a healthy formation of the bones.

Don't be persuaded to accept a substitute.

Scott & Bowne, N. Y. All Druggists. 50c. and $1.

AMAZING FRAUDS!

New York Theatres Robbed by an Organized Gang.

A SCIENTIFIC SYSTEM OF THIEVERY.

Three Arrests for Forgery of Passes Last Week—The Mirror Probes the Evil and Lays Bare Its Machinery—An Astonishing Dishonest Traffic in Tickets—How the Various Phases of the System are Worked—Scalpers Grow Rich at Managers' Expense—The Managers Meet to Organize for Protection—Astounding Revelations.

The article on frauds in theatre tickets published by THE MIRROR last week created a veritable sensation among theatre managers, who have been defrauded, as well as among the men who have been guilty of frauds.

The supplemental article which THE MIRROR this week publishes on the same subject will cause even a greater sensation, for it goes deeper into a system of organized dishonesty that is appalling.

There is no doubt that the theatres of New York are losing tens of thousands of dollars a week through an ill-digested and easily-manipulated system of advertising and the dishonesty of employés. In fact, if many New York theatres do not "pay," the cause is obvious.

The political earthquake that resulted in movements for municipal reform had no basis comparable with the illegitimate merchanting of admissions to the great system of theatres of New York that THE MIRROR this week lays bare.

A meeting of managers, the results of which are given in connection with the general story, was held yesterday as a result of the disclosures in last week's MIRROR. But it is believed that there are few managers who yet have even an inkling of the wires laid and operated and the methods employed successfully against the legitimate business of the theatres.

The revelations made in THE MIRROR this week are of a nature that should inspire every manager in this city to the putting into immediate operation of a determined, skilful and secret inquiry on his individual behalf; and there should be such concerted action among managers as will strike at the roots of an organized system of fraud that would destroy any legitimate business.

THE MIRROR has not only sounded the alarm. It has clearly indicated all the methods of thievery. The managers must act for self-preservation, or hand their business over to persons who have already evidently made more money from the metropolitan theatres than those who are supposed to direct the theatres.

THE MIRROR has no object in investigating these frauds and making disclosures beyond the main desire to benefit the theatre and to uphold the legitimate business of the theatre that it has always consistently shown. It has no wish to injure any class of theatrical employés. And it follows that in any investigation of this kind the guilty alone will suffer.

It is evident, in the language of a man who knows all about the frauds in theatrical tickets, that THE MIRROR article of last week "hardly scratched the skin" of the astounding abuses that are now known to exist. THE MIRROR this week goes deeper with the probe, and the revelations made furnish food for thought for everybody concerned.

Managers Meet.

Last week's disclosures served to awaken theatrical managers to an idea of the gravity of the questions involved.

Last Saturday A. M. Palmer sent out a general call to managers to meet at his offices yesterday (Monday) at 4 P. M. Ten managers responded. They were J. Wesley Rosenquest, J. Charles Davis (for H. C. Miner), William R. Block (for Charles E. Evans), Frank McKee, T. Henry French, Daniel Frohman, E. G. Gilmore, Charles Burnham, Joseph Brooks, and Andrew McCormick.

Letters were read from Henry E. Abbey, and Tony Pastor expressing sympathy with the movement and offering to cooperate in any way.

Mr. Palmer called the meeting to order at 4:10, and Daniel Frohman was unanimously voted to the chair.

Mr. Palmer opened the proceedings by explaining that his attention to the traffic going on in theatre tickets had been especially attracted recently on account of the forgeries detected by him. He had investigated the whole matter carefully and was dumbfounded at the extent of the traffic. He was convinced that not only the store-keepers, but the bill-posters, lithographers, and others connected with the advertising departments of the theatres were selling the tickets to the scalpers in bulk. He thought all the managers might agree to do away with lithographs altogether, being convinced they were worthless for advertising purposes, and also that the managers might insist on the bill-posters putting up the stands without tickets. He, for one, had determined not to issue another lithograph or billboard ticket for his theatres, whatever his fellow-managers might do.

Daniel Frohman thought that the high-priced houses could well afford to do without the lithographs, but thought they proved useful to the cheaper combination houses.

Mr. French agreed with Mr. Frohman, and said that he did not care to lithograph the Broadway at all, but must do so for the American.

Joseph Brooks said the evil was far deeper than the managers present had any idea of, and that, in his opinion, the managers were ruining their own business by allowing the present system to go on unchecked. The other large cities had been forced to abolish the evil, why should not New York?

J. Charles Davis, William J. Block and Frank McKee said they should be glad to see the lithographs done away with.

A. M. Palmer said that while the scalpers might be procuring their supplies from dishonest persons connected with theatres that was a matter for special investigation. The first thing was to remove the excuse for such traffic by doing away with lithographs and frames and giving no tickets to the bill-posters. He said he knew managers liked sometimes to fill up their houses in this way; that he had done it himself, but since he appreciated the terribly demoralizing effect the system has on the general business, he had stopped entirely giving out tickets and the result had been an increase at the Garden Theatre of $100 a night.

T. Henry French thought a committee should be appointed to examine into the matter more thoroughly and there report to another meeting of managers which, he hoped, would be better attended.

Daniel Frohman appointed on this Investigating Committee A. M. Palmer, T. Henry French and J. Charles Davis.

J. Wesley Rosenquest thought that another committee should watch and follow up the present prosecutions of the scalpers who have been arrested. This suggestion was unanimously approved, and Mr. Frohman appointed himself, Andrew McCormick and Frank McKee on the Prosecution Committee.

It was then proposed that the meeting adjourn until next Friday at 4 P. M., when the two committees would make their reports and Mr. Palmer said he would send out another call. The motion was carried and the meeting adjourned.

The first meeting of the Prosecution Committee will take place to-day (Tuesday).

Crooked Methods Explained.

A MIRROR man yesterday met a former cut-rate man who was free to tell an interesting story of the methods of the craft. He has "made his pile" and retired from business, but was evidently is still in touch with all the crookedness of the system.

"The business of the cut-rate dealer is in some of its features legitimate," said he, "but of course there must be dishonest features to it, as there are in all business." To encourage him a nod of affirmation was given to this. "And there is a great deal of money in it," he continued.

"I, of course, don't know personally, but from the information I have got in the business, I should say that there are not half-a-dozen theatres in New York—and that half a-dozen are not exclusively the cheap theatres—that have not in some employé a man who beats the house in some way. And where there is one such man in a theatre, he must generally have confederates. If the scalper and the dealer depended upon the legitimate business—the buying and selling of advertising privileges—they would starve. But they don't depend upon that."

"How many cut-rate dealers are there in New York?"

"Forty or fifty."

"And all do a good business?"

"Well, the poorest of them make a living. Some of them make more. There are fifteen or twenty, I should say, who make $500 a week each."

"That represents a great deal of business—a great many tickets."

"Yes. You can get at it easily. There is about 33⅓ per cent. profit in the business."

"The more prosperous ones are located in the theatre district, are they not?"

"Yes; those that handle the most profitable business. Of course those below Fourteenth Street handle little but the regular bill-board privileges. Those farther up-town—between Fourteenth and Forty-second Streets—get the cream of trade as well as the best of the stuff."

"You say there are few theatres that have not a dishonest employé or employés. Do you want to go into detail on this?"

"No, I don't. But what I say is true. Now it is a difficult matter to prove anything of this sort that you may know for a certainty. But there are dishonest men in a majority of the theatres of New York. Some of them do not succeed very well, but most of them make big money. The boldest don't always win. For instance, I know that some time ago regular admission tickets for the Metropolitan Opera House were dumped to a dozen scalpers. There are tickets that have a positive value. Such admission tickets would seem to have a positive value, as there would be no way to identify them as stolen. But, as luck would have it, the first man who bought one of these tickets from a scalper was turned down at the Metropolitan Opera House. It may have been an accident, but no more were sold."

"Do the cut-rate men have a fraternal feeling?"

"Oh, yes. More than that. It is a business feeling. There are dealers that are in general things enemies. They don't speak as they pass by casually. But if one gets a point that will benefit the general business, or a clew that suggests trouble, he lets the others know at once—friends and foes alike."

"How is this managed?"

"Dead easy. Most of the better or more prosperous places manage to get in a public telephone. The telephone is easy to work in such emergencies."

"But you say that the smaller places below Fourteenth street have to depend upon bill board tickets, and thus are not so prosperous. How do the larger places operate—what do they depend upon?"

"Oh, they sell bill-board passes, too. But their greatest profit is made on other kinds. There are, as you know, many actors and actresses of the poorer class who don't get engagements often. That is, they are seldom out of New York. Some of them make almost enough to live on in New York by dealing in passes."

"How?"

"Well, the theatres as a rule are kind to the profession. An actor or an actress goes to a theatre and asks for a pass. It is given. Then it is sold to a dealer."

"But this must be an occasional matter. It don't happen regularly?"

"Oh, yes, it does. I know an actress who, for instance, goes to a manager to-day and asks for a pass for next Monday. She gets it. Then she sells it. And then, after a day or so, she goes again to the manager and says she has lost the pass he gave her, and asks for another for a subsequent night. She gets that, too."

"And uses it, of course."

"That depends. If she has seen the show, and needs the money, she probably sells that pass, too. But if not, she uses it herself."

"But you don't mean to say that one dealer—to say nothing of a score of dealers—can depend upon this source of supply?"

"No. There are others. I mean, there are other actresses, so-called. Or actors—for men do this sort of thing as well as women. In short, there are actors and actresses who make it almost a business to go from theatre to theatre, week after week, and ask for passes, which they steadily sell."

"But there is risk about this. Their names written on the passes—"

"Their names are not always written on the passes. For instance, an actress will go for a first time to a box-office and ask for professional courtesies. She is not known there, but she proves her connection with the profession. She gets her pass. Her name is written on it. This pass she probably uses. But she learns the ropes. The next time she goes to this theatre for a pass her face is familiar. Perhaps they know her name. But so long as she is recognized, they write her a pass, putting on it instead of her name the word 'Profession.' And there is no risk of discovery in selling this. Sometimes the members of the profession are even communicated with by dealers who want tickets for certain dates and go and get passes for those dates. Or a man comes in to a dealer and asks for seats at a given theatre for a certain night. He is asked to leave a deposit of seventy-five cents as a guaranty of good faith. Perhaps the next person to enter the dealer's place is a soubrette who has a pass to sell. It is bought. Then the dealer says to her that he has just received an order for a pair of seats for such or such a night. Can she get them? She says she will try if she can get a little something extra, and this is promised. And then she goes to the theatre and asks for a pass for that night, and gets it, and the order is filled."

Other Sources of Supply.

"But there are other sources of supply?"

"Plenty of them. But even as a former dealer I don't actually know just how some of them can be explained. I have been told that a subordinate man in a box-office, for instance, will approach the business manager of an attraction playing the house and ask for a pass for a couple of friends from Jersey City; then that he will get another pass for friends from some other suburb from the regular manager; and perhaps a third pass for other alleged friends from some other man in authority connected with the show, all on the same night. And I have understood that the scalper gets these. It may be anyone of the three or four men connected with a theatre who can work this system."

"Do you know whether newspaper passes are sold to the scalpers?"

"I have seen newspaper passes in a cut-rate stock. But I don't know whether any regular business is done in them. I mean that I have seen passes issued to one of the large dailies for sale by a dealer. And I have seen passes issued to suburban papers, and identified as such only by the word 'Press,' for sale. But of course the great source of supply is from the litho privileges. Why, about two years ago one hundred and fifty pairs of tickets a day were dumped from one theatre in this city—a theatre that has recently changed hands—assuming to represent paper put out that never was put out. And this went on for a long time. And another theatre—at present unoccupied—some time ago was a rich source of supply to dealers. Hundreds of tickets were dumped to them from it. But the theatre didn't do much business."

"How do dealers get hold of so many of the litho passes?"

"Oh, that is easy. There are, of course, honest men among the advertising departments of theatres—honest advertising agents, honest head lithographers, and honest subordinates. But there are also dishonest men in such places; and generally where the head of an advertising department is dishonest all his subordinates are also dishonest. If there were no dishonest men in the advertising departments of theatres, there would not be many cut-rate men in business. That is as plain as two and two make four, isn't it?"

"Presumably. But you speak of 'scalpers' and of cut-rate men as different?"

"Yes. The scalper is the man who furnishes the tickets—dumps them—to the cut-rate man. The cut-rate man is the one who keeps a shop, or a desk in a shop, and sells the tickets to the public. I saw in THE MIRROR last week an interesting account of the methods of the scalpers, in following the lithographers on their routes and buying up the tickets they leave for privileges. But there isn't half so much of that as the article told about. Many of the real scalpers are the lithographers themselves, and not infrequently their superiors, right up to the man who has charge of the advertising of a theatre."

"How is the matter worked?"

"Well, I will tell you, taking as a supposable case that of a theatre whose whole advertising department is crooked. There are such cases, as I have told you. We will say, for instance, that the advertising agent of a theatre makes a requisition on the box-office for eight hundred litho tickets a week to pay for litho privileges. He may take out of that eight hundred two or three hundred for himself—tickets that he dumps with a cut-rate dealer, or with several of them. The head lithographer does not know how many tickets the advertising agent gets—or is not supposed to know. He is handed the other five or six hundred to represent the paper he puts out. But he takes a hundred or so on his own account, to dump, and divides up the rest of the tickets with his subordinates who are given paper to place, and each of whom takes out his little bundle of tickets to dump with the cut-rate man on his own account. Of course the man who has the first whack at the tickets and is highest in authority takes as many as he likes; but the underlings have to devise ways and means for taking their bite out of the apple without having it show too plainly. The head man seldom has to answer embarrassing questions, while the subordinates do have to sometimes. But where a man in this occupation is dishonest, he is also clever; and he can lie fourteen to the dozen without turning a hair or showing a tremor of the eyebrow."

"I see how the men high up can take what they wish, but how is it that lithographers, the men who take out paper and are supposed to give an account of it, can get their slices out without detection?"

"Oh, that's easy, too. Now for the purpose of explanation simply, and not with any reflection upon this particular house, I will take the American Theatre. We will say that on Thursday morning two lithographers start out to bill Eighth Avenue, from the theatre, at Forty-second Street, one going up-town and the other down-town. The man who goes up-town will put up his paper all the way from Forty-second Street, to One Hundred and Fifty-fifth Street, consuming the entire day in the work. The one going South will bill the avenue down say to Hudson Street. The next morning, these men start out with their tickets to pay for the privileges taken in various places the day before. The one going up Eighth Avenue, we will say, distributes his tickets with reasonable honesty up as far as Fifty-ninth Street. That is so far away from the theatre that the persons neglected are not likely to walk down to headquarters and complain that they have not received the tickets promised for bill display. We will say that if this lithographer is dishonest, he will neglect the whole of the territory above Fifty-ninth Street, and take the tickets left and dump them in to his cut-rate man. And the man who billed South, if he be dishonest, will also go over enough of his territory to cover a safe distance from the theatre, and he will dump the tickets he has left with his particular cut-rate man or men."

"But many complaints must come from the persons in the remoter territory who have been defrauded out of their tickets."

"Yes. There will be complaints. Many of them will be made by letter. The letters, when received at the theatre, being in relation to the advertising department, will be turned over to the advertising agent; or, in his absence, to the head lithographer. Now either of these men knows all about it. And nothing is heard from the complaints If it happens that some one comes to the box-office and makes a kick, his complaint is received and referred to the advertising man when he comes. And if the matter is followed up by the manager of the theatre, and the particular lithographer of that locality is asked about it, he is always ready with enough excuses and explanations to satisfy the recording angel. 'That duffer complained, did he?' the lithographer will say. 'Why, he's a bird. I'd no sooner put the paper in 'is window an' me back was turned dan he tore it down.' Or, 'Dat duffer put an Abbey's bill over mine ten minutes after I left his place. I wanted to do a little work on a side street, an' sneaked back to see. I suspected dat feller. W'en I got back he'd torn my paper down. See?' And thus it goes."

"But some of the litho men take out tickets at the same time they take out paper, do they not, and make distribution of both at the same time? How do they work it?"

"Practically in the same way. I have known lithographers to go into a cut-rate place and dump their tickets with a bundle of their paper under their arms. After they had disposed of their tickets they would leave the bundle of paper with the cut-rate man to kindle fires with."

"But the dishonest advertising agent dare not deal so openly with the cut-rate man?"

"He don't have to. He can go to the residence of the cut-rate man and do his business. And if the cut-rate man isn't at home, his wife has authority."

"But are you sure there are advertising agents with theatres here who do this sort of thing?"

"Oh, I know what I'm talking about, young man. Why, I know of an agent for a theatre who sometime ago went to the Catskills to spend the Summer. He ran short of money and sent on to New York to his cut-rate man for $500 on account of next season."

"And got it?"

"And got it. Why, that man made $5,000 during a season in his business as a scalper."

"Do the cut-rate men alter the dates of tickets that come to their hands frequently?"

"Sometimes. If they have tickets good for a night when a storm interferes with their sale, they are likely to change the dates to some other night when it don't rain."

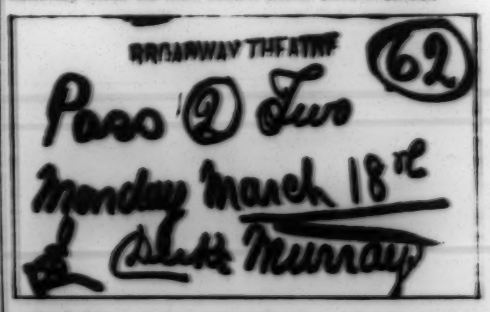
J. Duke Murray's Clever Work

Great credit for many of the exposures that are now made as to the illegitimate dealing in tickets is due to J. Duke Murray, business manager of Madame Sans Gêne, now playing at the Broadway Theatre. Mr. Murray has been industrious and indefatigable in his work of ferreting out dishonesty, and his discoveries of forgeries of the litho privilege tickets on the Broadway was worthy of an accomplished detective.

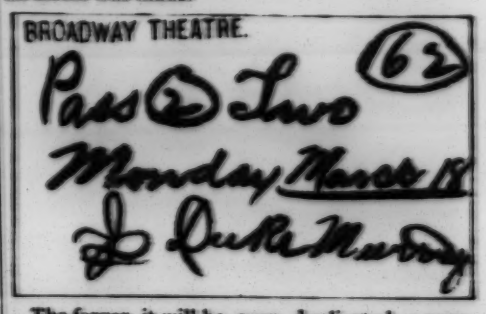
Mr. Murray some time ago was convinced that frauds were being committed in these tickets. He himself supervised the outputting of lithographs and other printing, and he had systematized this so that he knew every place where a display that called for tickets in payment was made. These places were all numbered by him, and each place was entitled to two tickets a week.

Finally Mr. Murray found that four and six tickets a week from these places that were entitled to but two were coming to the box-office of the Broadway, and he was not long in determining that the surplus tickets were forgeries. Then he set about to discover the source of the forgeries.

The manner in which Mr. Murray detected these forgeries is interesting. He procured one of the stamps used at the Broadway Theatre for printing on the upper left-hand corner of each pass the words "Broadway Theatre." All other parts of the pass were written by Mr. Murray himself. Mr. Murray changed the color of the ink used with this stamp from violet to black. And in printing the words "Broadway Theatre" on all the passes issued by him after these precautions he stamped in the upper centre of each pass instead of in the upper left hand corner. Of course he had a check upon a forgery, also, in the number of the place to which the ticket was issued, as well as another check, for his own knowledge, in his handwriting; but the other precautions taken were intended to establish beyond a doubt to one not familiar with his numbering system or with the exact details of his handwriting the fact of a forgery. The following cut represents a legitimate pass issued by Mr. Murray after he had taken these precautions:



And this cut is a reproduction of one of the forgeries presented at the Broadway upon which an arrest was made:



The forger, it will be seen, duplicated a number of a place for which a legitimate pass had been issued, and had used a stamp for the words "Broadway Theatre" made in imitation of the usual stamp, and printed these words upon the upper left-hand corner, as had been usual before Mr. Murray set out to discover the fraud. Mr. Murray says that forgeries of these passes, too, have borne numbers higher than those ever used of places where paper had been displayed.

Mr. Murray's attention was first called to the irregularity in these passes when he discovered that tickets were being presented from some of these places two or three times a week. He carefully studied the problem, but at first found no solution to it. He was greatly disturbed by this, for every legitimate pass for a window privilege was written by him.

By the exercise of care as to various details in the stamping and writing of these passes which is explained elsewhere in connection with a description of the forgeries, Mr. Murray at last made his discoveries. On Tuesday night, among the window-privilege passess presented at the theatre he found four forgeries. But they were discovered too late to lead to anything, as the persons who had presented them could not be identified. These forgeries, however, led to a plan for definite action on any that should be presented thereafter.

Mr. Murray notified Manager McCormick, of the Broadway Theatre, of the four forgeries, and the latter at once arranged at Police Headquarters for the attendance at the theatre on Wednesday night of a detective. Officer Evanhoe was detailed.

The doors of the theatre had hardly been opened on Wednesday night when a young man named Israel Baum, accompanied by another young man, presented what seemed to be a window-privilege pass at the gate. The doorman, acting upon knowledge as to the details of the legitimate passes given to him by Mr. Murray, recognized this pass as a forgery, and asked Baum and his companion to step inside and wait in the foyer until Mr. Murray should arrive.

Upon Mr. Murray's arrival, he informed Baum that the pass presented was a forgery, and asked where it had been bought. Baum at first declined to answer, but when Officer Evanhoe was called, and it was shown that Baum could be arrested for presenting the ticket, the young man consented to go with the officer and Mr. Murray and identify the man who had sold him the pass. They walked down Sixth Avenue. On the way Baum indicated that he had made the purchase at 497 ½ on that street. Arriving at that number, which is ostensibly a cigar shop, but which has evidently done a larger business in theatre tickets, several persons were seen through the window buying tickets. Two men were behind the counter serving them.

Here Baum hesitated again, declining to say definitely, as he looked through the window, whether either of the men within was the one from whom he had bought the ticket. He said that he thought the older of the men was the one, but would not swear to it, as he did not wish to be instrumental in convicting anyone of fraud. Baum, Murray and the detective walked down the street, the two latter, who had been very considerate of the young man, wishing to give him full opportunity to make up his mind. As they walked back toward the shop, they saw Manager McCormick with another man in front of the shop. Manager McCormick's companion was named Munson. He, too, had presented a forged pass at the Broadway in the meantime, and had come down with the manager to identify the person who had sold it to him. Baum was now told by the detective and Murray that he would be looked up as an utterer of a forge[illegible] unless he wished to identify the person who h[illegible] sold the pass to him. Munson, looking throug[illegible] the window of the shop, at once identified th[illegible] older of the two men in charge as the seller o[illegible] his pass, and Baum finally admitted that his was from the same source.

The two shop-men were at once arrested, and Munson and Baum were permitted to go, after precautions that would insure their attendance in court as witnesses. The men arrested were Herman Harris, aged forty-nine years, and Louis Lehman, aged twenty five. Harris was the keeper of the shop, and Lehman claimed to be simply a "helper" there. Both men were locked up for arraignment in the Jefferson Market Police Court on Thursday morning.

Detectives Vallely and Evanhoe, who made these arrests, seized the stock of tickets held by Harris, for the purpose of discovering from them, if possible, any other forgeries. Among the tickets seized were fifteen other forged passes on the Broadway Theatre, running in dates up to the end of March. It may be said that no tickets of this class are ever issued a week ahead. In addition to these fifteen forgeries the seized stock showed the following tickets:

A pass for two on the Standard Theatre, dated March 21.
A pass for the Lyceum Theatre on which the date had been altered.
Seven litho. passes for the Academy of Music.
Two regular admission tickets for the Metropolitan Opera House.
Three balcony seats for the Casino, dated March 30.
Four litho. tickets for the American Theatre.
Five litho. tickets for the Casino.
Three bill-board passes for Koster and Bial's.
Seven litho. passes and four bill-board passes for the Hera'd Square.
Three bill-board passes for the Fourteenth Street Theatre.
Three litho. passes and one bill-board pass for Miner's Eighth Avenue Theatre.
One bill-board pass for the Standard
Three bill-board passes for the Fifth Avenue.
Two bill-board passes for the Bijou.
Two bill-board passes for the Star.
One bill-board pass for the Academy.
Five litho. tickets for the Empire.
Six litho. passes for the Broadway.

On Thursday morning, Harris and Lehman, represented by counsel, were arraigned at the Jefferson Market Police Court. Commitments were made out, and they were held in $1,500 bail each for examination on Friday afternoon.

On Friday, at 2:30, in the Jefferson Market Police Court, Harris and Lehman were brought up before Justice Simms on charges of uttering forged passes for the Broadway Theatre. The defence for the defendant Lehman tried to show that he was unaware that the passes were forged. Justice Simms held Lehman in $1,500 bail. Harris waived examination, and as he could not furnish bail, was locked up.

Another Fraud Exposed.

A. M. Dickinson, advertising agent, has succeeded in exposing a system of fraud in tickets. On the evening of March 8 an Actors' Fund slip, issued for a window privilege, was presented by Leo Heineman at Palmer's Theatre. A casual inspection showed that the date on the ticket had been changed from March 7 to March 8. Mr. Heineman said he had bought the ticket from Abraham Phillips, a cigar dealer, at 484 Sixth Avenue. Detectives secured a warrant for the arrest of Phillips, and arraigned him in the Jefferson Market Court last Wednesday on a charge of forgery. A boy formerly in the defendant's employ was Mr. Palmer's principal witness. He testified that while in the defendant's employ he had seen him change the date on one of Mr. Palmer's passes. The defendant's counsel tried to discredit the boy's story by showing animus on part of witness. The evidence, however, was good enough for the Judge, who held the prisoner in $1,000 bail for the Grand Jury. The prisoner furnished the bail.

A Wager Lost.

On Friday afternoon, on the close of the examination of the scalpers, Harris and Lehman, at the Jefferson Market Police Court, Andrew McCormick, who was in court in the interests of Manager T. Henry French, happened to mention in the hearing of James Gearey, advertising agent of Abbey's Theatre, that among the tickets seized at Harris' place were general admission tickets for the Metropolitan Opera House. Mr. Gearey said it was impossible, and offered to bet McCormick $100 that he was mistaken. Mr. McCormick said: "Will you bet a dollar?" Gearey said yes, and pulled out a dollar. McCormick did the same, and Manager Bunce, of the Lyceum, was appointed stakeholder. Gearey, McCormick, and Duke Murray re-entered the court-room, and the detectives showed the bunch of tickets, among which, sure enough, were the general admissions, the box-office price of which is $1.50 each. Mr. Gearey was very much surprised, but paid his money with very good grace, saying he would report the matter to Mr. Schoeffel.

A Lyceum Pass.

Among the tickets seized during the Harris raid, 497½ Sixth Avenue, was a complimentary pass to the Lyceum Theatre issued to a person named John C. Cross. Daniel Frohman when seen could not remember who this John C. Cross is or if he is connected with the profession. The pass had been issued for the matinee of March 7 and it bore the name of John C. Cross across it, as is done with all the Lyceum passes. Some one, however, had changed the date to March 21 This, of course, constitutes a forgery and as serious a forgery as that for which A. M. Palmer is prosecuting. Daniel Frohman told a MIRROR reporter that he intended to make a complaint, but had not done so yet.

Degrees of Dishonesty.

There are degrees of dishonesty among ticket scalpers. There are bad, worse and worst. The bad scalper is one who takes tickets from storekeepers knowing the storekeeper has been prohibited from selling them; the worse scalper is the one who takes tickets from persons who have stolen from managers; the worst scalper is the one who alters dates on passes, thus committing a forgery. There are scalpers who are content to do business in what they call a legitimate way; that is they sell tickets as they get them; but very many of them have no hesitancy in altering dates by means of chemicals, and in actually forging passes. There is a scalper on Sixth Avenue who keeps a cigar store who is said to be making a business of altering dates. It is said that he does not do this altering in his shop where he might be seen by his assistants, but at his private house.

A scalper informs THE MIRROR that one of the persons who denounced the traffic in last week's issue of this paper is one of the worst stealers in the business and actually sells bundles of tickets himself and orchestra seat coupons at that.

According to the story told a MIRROR man by a scalper, the leading bill-posters make a regular practice of selling the lithograph and bill-board tickets they receive, making no pretense of distributing them as agreed. One manager in this city, who is aware of this, says that the next time he receives a bill from the bill-poster he will insist on the face value of all the tickets given being deducted from the bill, otherwise a matter will be aired in court. It is to be hoped that this manager will have the courage to do this and that the other managers will follow his example.

From another scalper THE MIRROR learns that a large number of passes for orchestra seats are secured through actors and actresses, who demand them from the managers as favors, and then sell them. "Quite recently," said the cut-rate man, "a young fellow came into my place with three seats for the Metropolitan Opera House. The seats were for the Omnibus box, and worth $3 each at the box-office rate. He told me he had done some newspaper work for Abbey, Schoeffel and Grau, and he had received the tickets in payment. I gave him $8 for them, and sold them for $10. Some actresses that come into my place have their pockets full of tickets. I usually pay them $1 for a pair of orchestras. That leaves me fifty cents profit—not much, is it? For Abbey's orchestra seats I give as much as $1.50 a pair. And I got a good many at that figure, especially during the Lillian Russell engagement. I've even got them for Saturday nights. Who used to come in with them? Why a tall, blonde young man, and he always used to seem to have plenty of them. If I wanted any special ones at any time he could always manage it for me. He once brought me several pairs of Metropolitan Opera House orchestra seats. They are worth $10 a pair. I sold them for $6 and $7 a pair. During the season of Italian Opera there were always plenty of general admissions to be had."

A "bucket" man went into a cut-rate shop on Broadway recently and throwing down two yellow Standard Theatre window privilege tickets said he was thirsty and wanted ten cents for a drink. The cut-rate man passed out ten cents and gathered in the tickets which he subsequently sold for twenty cents each. Then the "bucket" man pulled from his pocket 300 tickets of the same kind and offered to sell them at the same price.

Saturday afternoon a MIRROR man rang up 484 Sixth Avenue, the place of Abraham Philips, who is out on bail on a charge of forging tickets, and asked through the telephone what seats in the orchestra could be had for Abbey's Theatre. The answer came back that they could be had for any night except Saturday for $1.75 a pair, and the inquirer was assured that they would be good seats.

"I always patronize the scalpers when I wish to attend the theatre," said a frequent theatre-goer last week. "Why shouldn't I? I can get seats for less than the box-office price, and just as good seats as I can get at the box-office. Last week I wanted to see The Masqueraders. I went to a cigar store on Broadway and purchased a capital pair of seats for $1.60. All people who go frequently to the theatre are beginning to drop to the fact that they can get them cheaper outside the theatre than in. For my part I hope the scalpers will continue to flourish, for really $3 is too much for a couple of seats."

Wheels Within Wheels.

It is said that a vaudeville association having offices on Broadway has persons in its body who make a practice of selling passes to the scalpers. One of the partners in this association is a ticket speculator at an up-town theatre.

It is difficult to realize the ramifications of this system that is defrauding theatres. Men in regular business assist their friends, the scalpers, indirectly, for a consideration, and lend themselves to questionable schemes to beat the box-office.

The business manager of a well-known combination playing a Broadway house went into a tailor-shop one day last week. The proprietor seemed to know him, and entered into a friendly chat. Finally he said to the manager: "I would like to make you a fine suit of clothes, and take my pay in tickets to your show."

"But," replied the business manager, "I have no tickets to give you—or exchange with you—for a suit of clothes. It would require too many."

"Oh," was the response, "I wouldn't want them all at once. You may give me any four a week during the run of your play here. That would be easy, wouldn't it?"

The business manager said it would not be easy, and left the shop. The scheme of the tailor was to trade a suit of clothes for tickets that would represent a margin of profit to him and then "dump" the tickets with a scalper. It is said that there are various merchants who are ready to dispose of watches, diamond rings, pianos, even, for "tickets."

JOHN KOSTER'S FUNERAL.

Funeral services over the late John Koster were held at noon yesterday at the family residence, 436 West Twenty-third Street. Later the body was taken to Woodlawn Cemetery.

The pall-bearers were Albert Bial, George Ehret, Charles Kalman, Carl Hartung, Charles Meisner, and Charles Romeister. Committees from Navigator Lodge F. and A. M., the Beethoven Society, and the Independent New York Schuetzen Verein were present.

GOSSIP.

Leonora Bradley arrived in the city Saturday. She established herself as a favorite in St. John, N. B. Miss Bradley is already engaged for a new production. She appeared in conjunction with Gus Williams, George S. Robinson, and others, at a special entertainment and banquet given by the Adelphic Lodge, F. A. A. M., at the Commandery Room, Masonic Temple, on Saturday evening, March 23.

The engagement of Tunis F. Dean, manager of Harris' Academy of Music, Baltimore, and Anna Boyd, who plays the the title-role in Aladdin, Jr., is announced. The wedding, it is said, will take place in the early Summer.

A man sitting in Miner's Theatre on the Bowery the other night caused a sensation by holding a naked knife in his hand. A policeman who went to talk with the man about it was slashed in the left cheek, and it required several officers to arrest the man, who gave his name as William J. O'Brien, and who was evidently insane. He was locked up.

Charles A. Loder has decided to extend his season and play a circuit through Kentucky.

Edward E. Rose, manager of the Castle Square Theatre, Boston, is reading Nydia, the Blind Flower Girl of Pompeii, the play by W. W. Coolidge, which was highly praised by the local press on its production in Fall River a few weeks ago.

Lizzie Melrose received a diamond ring on her birthday, March 19, from the members of A Baggage Check company. She has made a hit as the Bowery Girl.

Robert Drouet is finishing a play that he will probably call The Virginian. Its central figure is a Virginia gentleman of ante-bellum days.

Lawrence Hanley has been specially engaged by William Richard Goodall to play Colonel Andrew Sloane, the Southern colonel, in the forthcoming production of the Two Colonels at the Bijou Theatre. Mr. Hanley being a Southerner, will doubtless give a good account of himself in this part.

Charles F. Gibney has completed a one-act play, entitled His Last Part. It deals with the trials in an actor's life.

Arthur J. Westermayr has completed a one-act piece called The Model, which deals with an artist's life in Paris.

El Hijo de Don Juan, (The Son of Don Juan), Jose de Echegarary's Spanish drama, has been translated into English.

THE ATLANTIC TRANSPORT LINE.

The Atlantic Transport Line is becoming very popular with professionals whose engagements or pleasure necessitate a European journey. The steamers are first-class in every particular, both as regards accommodations and cuisine. All the cabins are situated amidships, and the boats are fitted with special keels to prevent rolling, probably the only steamship line carrying passengers from New York so equipped. An advantage offered by this line is the landing of passengers in London—the first stopping place of almost all European travelers. Every one who has crossed on this line speaks very highly of the treatment received from the officers and attendants—from the captains downward.

NEW YORK THEATRES.

PALMER'S
MR. A. M. PALMER, - - - Manager.
Evenings at 8:15. Matinee Saturday at 2.
Souvenir Matinee Wednesday.
LAST WEEK OF
MRS. LANGTRY
And an excellent company in
GOSSIP
A new Comedy of American Social Life,
By Clyde Fitch and Leo Dietrichstein.

EMPIRE THEATRE
ANOTHER EMPIRE SUCCESS.
The New Drama,
JOHN-A-DREAMS
By Haddon Chambers.
A Fascinating Play.
Novel Scenes. Delightful Comedy.
Evenings 8.15. Matinees Wednesday and Saturday.

GARDEN THEATRE
Evenings 8:15. Matinees Wednesday and Saturday.
20th Week. Crowded Every Night.
RICE'S GARDEN BURLESQUE CO. in The New
LITTLE CHRISTOPHER
UP-TO-DATE.
Bessie Bonehill as Little Christopher.
NEW KILANYI LIVING PICTURES.
FIFTH EDITION.

CASINO
Broadway and Thirty-ninth Street.
America's Handsomest Music Hall.
RUDOLPH ARONSON, - - - - Manager
LIVING BRONZE STATUES
In Glittering Gold.
CONSTANCE and IDA
Of whom the New York *Herald* says: "Remarkable balancing feats. The best seen here."
BROTHERS CARPOS
The remarkable acrobats, and a number of other noticeable artists, among them Imro Fox, George Warfield, Lina and Vani, Juanita, and the Beautiful Snow Ballet.
Every evening at 8:15. Saturday matinees at 2.
ADMISSION, 50 CENTS.

NEW YORK THEATRES.

GRAND OPERA HOUSE
Evenings at 8. Matinees Wed. and Saturday at 2.
THE DERBY WINNER
And a Great Company, headed by
ARTHUR DUNN
A String of Genuine Race Horses.
Next Week—Tony Farrell and Maggie Cline in Garry Owen.

DALY'S THEATRE.
Under the management of Augustin Daly.
Every Evening at 8:15. Matinees at 2.
Tuesday, Farewell Night of
TWO GENTLEMEN OF VERONA
Wednesday Matinee and Night.
NANCY & CO.
Thursday night and every night thereafter and Saturday Matinee.
A BUNDLE OF LIES

BROADWAY THEATRE
T. H. FRENCH, - - - Manager.
Evenings at 8. Matinee Saturday at 2.
Handsomest and Safest Theatre in the World.
THIRD MONTH—LAST TWO WEEKS.
A GRAND PRODUCTION.
MADAME SANS GENE
Under the management of Augustus Pitou.
By Victorien Sardou and Emil Moreau.
Presented in English.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 5, 1885.
BEST VAUDEVILLE IN NEW YORK

LYCEUM THEATRE
4th Avenue and 23d Street.
DANIEL FROHMAN, - - - Manager.
Evenings at 8:15 and Saturday Matinee,
The New Play,
AN IDEAL HUSBAND
Instant Success of Oscar Wilde's Comedy-Drama.
At the Thursday matinee, THE CASE OF REBELLIOUS SUSAN will be presented.

AMERICAN THEATRE 42d St. and 8th Ave. Matinee Saturday.
MR. T. H. FRENCH - - - Manager.
The New Boy
JAMES T. POWERS And Original Company.

HERALD SQ. THEATRE Broadway and 35th Street.
CHARLES E. EVANS, Prop. and Mgr. Evenings at 8:15.
Limited Engagement of
Mrs. POTTER and Mr. BELLEW in
CHARLOTTE CORDAY

TONY PASTOR'S THEATRE
AMERICAN SHOW and EUROPEAN STARS.
European Stars: Sisters Belfrey, Emily Sells, Fritz Young, Lydia Dreams, Bon Bon and Artino, Sisters Slater. American Stars added this week: Rice and Elmer, Nat Haines, Joe Pettingill, Polly Holmes, the Highleys, the Travelles.
TONY PASTOR EVERY PERFORMANCE.

KOSTER & BIAL'S MUSIC HALL
MISS CISSIE LOFTUS, THE FRANTZ FAMILY,
HURLEY AND WILTON, THE ROSSOWS,
TRIO MUHLEMANN.
Original Living Pictures.
Every Saturday, Family Matinee.

FOURTEENTH STREET THEATRE
Near 6th Avenue.
Every Night. Matinees Wednesday and Saturday.
Reserved Orchestra Circle and Balcony, 50 cents.
One Week Only.
OLD HOSS BILL HOEY
John C. Rice and merry company in The Flams.
Next Week—The Pace that Kills.

BROOKLYN THEATRES.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & Co - - Proprietors.
(Edwin Knowles, Daniel Frohman and Al. Hayman.)
Matinees Wednesday and Saturday.
First time in Brooklyn.
The Fatal Card
By Haddon Chambers and B. C. Stephenson.
Next week—Sans Gêne.

AMPHION
Bedford Avenue, near Broadway.
EDWIN KNOWLES - - - Proprietor.
Matinees Wednesday, Thursday and Saturday.
The 20th Century Extravaganza,
Introducing
Palmer Cox's
BROWNIES
Next Week—The Cotton King.

COL. SINN'S NEW PARK THEATRE
COLONEL W. E. SINN and W. L. SINN, Proprietors.
This Week, Matinees Wednesday and Saturday.
THE DISTRICT ATTORNEY
A BATTLE OF LOVE.
Next Week—Thomas Keene in repertoire.

CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

now playing the part of Antony with the Lillian Lewis Cleopatra co., will star next season.—Ben. Helme, door-keeper at the Van Curler, who has been on the sick list, is again at his post. Everybody is glad to see him back.—Buffalo Bill's agents are here billing the rural districts. The show will appear in this city on May 15.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will. E. Gaut, manager): She pleased a good-sized audience 13. Al. G. Field's Minstrels 18; big business. A Bunch of Keys 20; Sousa's Band 21; Robert Mantell 22; Thatcher and Johnson 23; James Young in Hamlet 25; American Gaiety Girls 28; The Cot on King 29; Lillian Kennedy 30.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Dallas Tyler 16; small house. Athletic Club (local) 27.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): House dark 18-24.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Dark 18-23.

MIDDLETOWN.—CASINO THEATER (H. W. Corey, manager): In Old Kentucky 15; S. R. O. Darkest Russia 18; large and pleased audience.——ITEM: Sidney R. Ellis, of Darkest Russia, was the guest of Jacob Gunther while in this city.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Charley's Aunt 11; big business. Bunch of Keys 12; The Dazzler 13; James Young in Hamlet 18; performance excellent; good co. Marie Wainwright 21; James J. Corbett 29; Hanlon's Fantasma April 1; Trip to Chinatown 2.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Kittie Rhoades finished a successful week's engagement 16. Robert Mantell pleased a large audience 18 in the Corsican Brothers. In Old Kentucky 19; very large business. The piece is well staged and made a hit. She 20; The Dazzler 21 cancelled. Lillian Lewis 22; Tony Farrell 23; Waite Comedy co. 25-30.——BIJOU THEATRE (A. A. Fennyvessy, manager): Peter Maher co. closed a big three-days' engagement 16. Police Patrol to fair business 25-27. Big Specialty co. 28-30.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Davis' U. T. C. drew their usual-size audience both matinee and evening 15. Lillian Graham took a very heavy cold here which developed into a very severe case of diphtheria. When the co. reached Poughkeepsie she was then taken to the pest house where everything was made as comfortable as possible. One of the colored women of the co. remained with her. The Cotton King gave an excellent performance to a small audience 19. The Twentieth Century Girl to a large and delighted house 21. The Amazons canceled owing to a sudden change of route 22, to appear later in the season. Manola-Mason in Friend Fritz 29.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbon, manager): Charles A Loder in On The Go to good business 8.——DEATH: W. A. Baldwin died at the home of his daughter in Rochester March 15, at the age of sixty-three. The remains were brought to Wellsville for interment. Deceased was one of the firm of Baldwin Brothers and owners of the Baldwin Theatre.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Hi Henry's Minstrels 16; packed house. Charles Dickson 20.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): J. Williams Macey, humorist, to a good house 14. Dallas Tyler 21.——SKINNER OPERA HOUSE (H. A. Skinner, manager): Local talent to S. R. O. 16.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Lillian Lewis 13; fair business. Thomas Q. Seabrooke 18; full house. In Old Kentucky 18; packed house. Blue Jeans 27; Sol Smith Russell 30; Fantasma April 2; Roland Reed 4.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Dazzler attracted a very large and thoroughly delighted audience 15. Marie Wainwright in Daughters of Eve 25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Waite's Comedy co. to good business 10-16. She to a fair-sized audience 18. James Young in Hamlet to a medium-sized audience 20. Tony Farrell in Garry Owen 21; Marie Wainwright in Daughters of Eve 22.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Limited Mail 14; fair business. Hoss and Hoss 18; small house. Maud Hillman 25-30.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Limited Mail closed season here 16 to a full house. Performance fair. Uncle Hiram 19; unsatisfactory performance to fair business. Hi Henry's Minstrels underlined.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Al. G. Field's Minstrels 18; good house. Eva Tanguay Comedy co. 19-23.

WARSAW.—IRVING OPERA HOUSE (S. H. and S. E. Salisbury, managers): James Young 14; fair business.

YONKERS.—MUSIC HALL (William J. Bright, manager): In Old Kentucky 12; crowded house. James J. Corbett in Gentleman Jack 14; Oliver Byron in Ups and Downs of Life 14; light business. In Darkest Russia 21; Manola-Mason 27; James Young in Taming of the Shrew 30.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): The Private Secretary, amateurs, was well attended 15. Wilbur Opera co. to the usual good business 18-23. George Thatcher and Carroll Johnson's Minstrels 25, 26; Ship of State 28-30.——BASTABLE THEATRE (Frank D. Hennessy, manager): Bothner's Bunch of Keys to fair business 15, 16. Robert Mantell in Monbars and Corsican Brothers to good business 19, 20. T. W. Keene, 21-23.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Tony Farrell to good business 18-20. Finnigan's Ball 21-23; The Galley Slave 25-27; The Stowaway 28-30.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Joseph Murphy presented The Kerry Gow to a large house 13. Spider and Fly to good business 15, 16. Lillian Lewis, supported by Charles B. Hanford, presented Cleopatra afternoon and evening of 18 to good patronage. Ward and Vokes in A Run on the Bank returned 19 and were greeted by a large house.——RAND'S OPERA HOUSE (Gardner Rand, manager): Joseph was presented by a very good co. to poor business 16. Al. G. Field's Minstrels 21.——GAIETY THEATRE (James Hearne, manager): Forrester's Monte Carlo Girls week of 18-23. Business good.——MUSIC HALL: Sousa's Concert Band delighted two large audiences 18.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Lillian Kennedy 15, 16; S. R. O. Thatcher and Johnson's Minstrels 22; The Dazzler 27; Ward and Vokes April 2; Friend Fritz 4.

LYONS.—MEMORIAL HALL (John Mills, manager): The Dazzler 16; large and well-pleased audience. James Young 21; Ship of State 22.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Lillian Lewis in Cleopatra 15; good business. The Dazzler 16; fair house. She 19; poor business. Ward and Vokes 20; Forty-Eighth Separate Co. Band concert 22; Stowaway 28; Hanlon's Fantasma April 8.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): The Dazzler 13; good lower house; packed above.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Joseph Murphy in Kerry Gow to fair business 7. Thomas Q. Seabrooke in The Grand Vizier 13 to the largest house of the season. Al. G. Field's Minstrels to large business 19.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Dazzler 19; good house. Lillian Kennedy in She Couldn't Marry Three 28, 29.

UTICA.—OPERA HOUSE (H. E. Day, manager): Al. G. Field's Minstrels drew a good-sized house 16. A Bunch of Keys 18; fair business. Canary and Lederer's The Twentieth Century Girl 19; large and representative audience. Blue Jeans 28; The Cotton King 29.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Dallas Tyler 25

COHOES.—CITY THEATRE (Powers and Williams, managers): Peter Maher comb. 13; fair business. Sousa's Band Concert at the State Armory 19 was a decided success. Lillian Lewis 20.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Charles Dickson 13 in Incog delighted the audience. Dazzler 14; good performance. Herrmann 17.——ITEMS: The McGibeny Family gave a good entertainment at Y. M. C. A. Hall 14. The Alliance Minstrels are rehearsing for their second annual tour in 1896.

HUDSON.—OPERA HOUSE: The Dazzler 20; good house; audience appreciative. The Ladies' Club April 4-6.

PLATTSBURGH.—THEATRE (W. A. Downe, manager): The Dazzler 21; very large and enthusiastic audience. James Young 29; Our Uncle Dudley 1.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Dazzler pleased a large audience 19.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): The Impett Concert co. 19; good business. Owing to a severe cold, Mr. Impett could not sing and his numbers were rendered by Benjamin Franklin.——TOWN HALL (J. M. Putnam and Co., managers. The Dazzler, return date 29 to big business.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): In Old Kentuckey pleased a very large audience 14.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Hoss and Hoss 18; fair business; performance unsatisfactory. Mora 18-23 in Dad's Girl, Canny's Cross Roads, Sea Belle Midge, A Pretty Hoyden, Fogg's Ferry (matinee) and Rhody. Thomas Q. Seabrooke in The Isle of Champagne 29; both cos. to large audiences. Thatcher's Minstrels 28; Sol Smith Russell 29; Roland Reed (usher's benefit) April 1.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Crouly, manager): Alexander Salvini presented The Three Guardsmen to a large and enthusiastic audience 18. The star received several curtain calls.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Alexander Salvini in Ruy Blas to a large and thoroughly appreciative audience 19. Fast Mail 23. U. S. Marine Band 29; Wang April 6.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Baldwin-Rogers co. 11-16; large business, at popular prices.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Katie Putnam in The Old Lime Kiln and The Little Maverick to good business 11, 12. Kathleen Mavourneen, by local talent, 16; the Wilson Theatre co. in repertoire of standard plays week commencing 25.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Katie Emmet 8; fair business.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Richard Mansfield in Napoleon to a large and fashionable audience 14. The five scenes of Napoleon's life were interpreted in a truly realistic and artistic manner by an artist of unquestionable ability.——PARK THEATRE (Harry E. Feicht, manager): The Derby Mascot 14-16; S. R. O. The play contains considerable merit, and was in competent hands. Special Delivery to excellent business 18-20. The play abounds in good climaxes, and is further aided by strong scenic effects, making the production in its entirety of a most pleasing kind.——ITEMS: Charles E. Cooper and Berrie Jarrett, advance agents of A Baggage Check, and Stuart Robson respectively, were in the city booming their attractions.—Manager Harry E. Feicht mourns the loss of a diamond ring, a Christmas gift of 1893, from the attaches of both Grand Opera House and Park Theatre.—The Charity Circus will open in Galveston, Texas, about the first week in May, and Manager Feicht is, in consequence, a busy man looking after his enterprise, that promises to yield a good harvest for the first season.—Treasurer Wood Patton, of the Grand Opera House, has a pet squirrel that almost proved an expensive luxury at his house on 16. The inoffensive quadruped carried a match to a room and playfully ignited it, the timely discovery by the hired girl saving a fire.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Mackie's Grimes' Cellar Door co. pleased a fair house 16. All the specialties were good. Watson Sisters 21.——ITEMS: J. U. Tschudi, the Chicago scenic artist, who has been here painting the scenery for Jule Walters' new play, The Money Order, completed his work and sent the scenery by express to Grand Rapids, Mich., 17. Mr. Tschudi also painted a very handsome drop for Market Square Theatre. The Walters scenery is elegant.—Alonzo Williams and Elmer Parlott, two prominent musicians of this place, left 17 for New York, where they will be features of the Barnum and Bailey Circus Band.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Mr. and Mrs. Robert Wayne 11-16 in repertoire to fairly good business. Gorton's Minstrels 18; well pleased audience.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Charity Ball 16; large and well pleased audience. Duffy's Masquerade 18; fair business. McFadden's Elopement 28; Sousa's Band 29; The New Boy 30; County Fair 5; 8 Bells 12.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Roche, the hypnotist, closed a three-nights' engagement to good business 15. The Chicago Orchestra, under the direction of Theodore Thomas, assisted by Miss Electa Gifford, to a large and delighted audience 19. A Trip to Chinatown 23; Davis and Keogh's Down in Dixie 27; Col. Robert G. Ingersoll 28; County Fair April 2.

EAST LIVERPOOL.—NEW GRAND (James E. Ott, manager): Madaline and Augustin Neuville 18, 16 in The Boy Tramp and Cell 22, to good houses.

MOUNT VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Charles Frohman's Charley's Aunt gave a fine performance to a good audience 19.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Richard Mansfield 11-13; splendid business. Rose Coghlan 22, 23; N. C. Goodwin 28-30.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Charley's Aunt 13; large and well pleased audience. William Barry in The Rising Generation underlined.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): The Will Burton New York Theatre co. appeared in repertoire 11-16. Advance sale for Blue Jeans 20 indicates a large audience. Hart's Boston Comedy co. in Maloney's Wedding 21.

KENT.—OPERA HOUSE (Mark H. Davis, manager): Frost and Fanshawe's Dramatic co. to paying business 11-16. Duffy's Masquerade 23; Gordon and Wells 25-30.——ITEM: Manager Davis is booking some excellent attractions for the rest of the season, and business is sure to be good for all of them.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith manager): Dark 18-23.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Charley's Aunt 28.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Charity Ball 14; fair house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Richard Mansfield in A Parisian Romance 16; full house at advanced prices. Hanlon's Superba, with clever mechanical effects, 18, 19 good houses. Blue Jeans 21.——ITEM: The De Haven Comedy co., of this city, has leased Among the Pines, in which Minnie De Haven will star next season.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Gen. John B. Gordon lectured on "The Last Days of the Confederacy" 12. Mrs. Genevra Johnston Bishop, the soprano, to a packed house 13. Frohman's Charley's Aunt to good business 15. Return engagement of Bronson Howard's Young Mrs. Winthrop Dramatic co. to the largest house of the season 16.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Young Mrs. Winthrop 15; good business. Murphy and Canfield in Alimony 19; Charley's Aunt 22.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Drummer Boy 14-16, by home talent; good business.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Oliver Twist, under the direction of W. A. Mestayer, 13; fair-sized audience; good performance. Richard Mansfield in Beau Brummel 15; large and representative audience. "Punch" Robertson and co. in repertoire opened a week's engagement at popular prices 18.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Davis' U. T. C. 18; good business. James B. Mackie 23; The County Fair 25.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Stewart's Two Johns 20.

KENTON.—OPERA HOUSE (Henry Dickson, manager): Charity Ball 15 for the benefit of a local military co. to a good house.

SIDNEY.—MONUMENTAL OPERA HOUSE (P. F. Sarver, manager): New York Theatrical co. 25-31.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark 11-16.

TOLEDO.—PROPLE'S THEATRE (S. W. Brady, manager): Uncle Alvin Joslin (Charles L. Davis), who has made as many farewell tours as Patti, is giving Toledoans their last opportunity to gaze on his familiar face and gorgeous diamond 18-21. Billy Barry played a return engagement 22, 23 to packed houses.

ST. MARY'S.—NEW PARK THEATRE (Walter A. Livermore, manager): W. D. Davies lectured on "Glimpses of Europe" 13. W. E. Burton's New York Theatre co. 18-23.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): Jane Coombs in Romeo and Juliet 13; good house; performance satisfactory.

WILMINGTON.—OPERA HOUSE (Al. Dean, manager): Jane Coombs as Juliet in Romeo and Juliet 15.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): C. A. Loder in his new play, On-the-Go, 16; big house. Jane Coombs 29; County Fair 29.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Frohman's Charley's Aunt co. 16; crowded house.

NEWARK.—MEMORIAL AUDITORIUM (Pierson and Spencer, managers): Hanlon's Superba 22, 23; house entirely sold for the first night, and, from present indications, their business will be immense.——MUSIC HALL (E. Wallace, manager): Jane Coombs in Romeo and Juliet 14; Grimes' Cellar Door 22.——ITEM: O. Q. Cordner, agent of Hanlon's Superba, was here two days last week arranging for the production of his co. He spoke in high terms of our new Auditorium.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Me and Dad, by M. E. Simpson and George W. Raynes, Jr., and local amateurs, 18, 19 to fair business; well pleased audiences. A Trip to Chinatown 21; The New Boy 29.——MYERS' OPERA HOUSE (L. E. Myers, manager): Howe's Phonograph Concert 22.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Only a fair-sized but well pleased audience greeted Charley's Aunt 14. The performance in the main was good. Duffy's Masquerade 19; fair business. Home Minstrels 22.——ITEM: Manager Charles Bristol, who takes the Opera House April 1, is making great efforts to book the best attractions he can for the rest of the season and next, and deserves success for his energetic and enterprising work.

TROY.—OPERA HOUSE (G. A. Brannan, manager): House dark 18-23. Bartholomew's Equine Paradox April 1-3.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Gorton's Minstrels 22; Rose Coghlan 25.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Damon and Pythias 14, 15; full houses. Charles Loder's co. in On the Go to a fair audience 19.

OREGON.

PORTLAND.—MARQUAM GRAND (Heilig and Lesser, managers): Giffen and Neill's Stock co., under the personal direction of R. L. Giffen, appeared in Tit Hats and Caste to profitable business week ending The Picture, a one-act comedy, arranged for Blanche Bates by George E. Laske, preceded Three Hats.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): Burke Brothers' co., with Charles and John F. Burke, Walter Le Roy, Florence Clayton, and Teddy and Mazie Aleene in the principal parts, began a nine-nights' engagement 16 before a S. R. O. house at 7:30 in Irish Aristocracy. They present a good, neat, and interesting bill.——NEW PARK THEATRE (W. S. Ford, manager): Rooney Comedy co. in Lord Rooney began a four nights' engagement at this house 16 to a large house.——ITEM: Manager Heilig, of the Marquam, returned here from a ten-days' trip through the Sound cities and Vancouver and Victoria 15. While absent, he succeeded in placing Vancouver, B. C., on the Portland and Sound circuit under the management of Heilig and Lesster. Manager Heilig says the theatrical outlook on the Sound and in British Columbia is very bright. It is probable that, this being so at present, the Marquam, Tacoma, and Vancouver houses will remain open during the entire Spring season.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Richards and Pringle's Minstrels 11; large and well-pleased audience.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Milton Aborn's Bijou Opera co. began a season of five nights and two matinees 11 and drew well from the beginning. The Passing Show, booked for 18, failed to appear. The Kimball Opera co. and Corinne, with a wealth of pretty girls and handsome costumes, appeared to big business 20. The County Fair 21; very good house.

BUTLER.—PARK THEATRE (George Burkhalter, manager): Slayton's Colored Jubilee Singers 18; very good house. Shipp Brothers' English Hand Bell Ringers 19; packed house.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Local charity concert by Germania Band 12; good business. Return engagement of Sousa's Band 14; crowded house. Pay Train was well produced to S. R. O. 16. Two Sisters, an enjoyable performance, to good business 20. Willard Lee deserves special mention.——GRAND OPERA HOUSE (George M. Miller, manager): Waite's Comedy co. in repertoire gave twelve performances to crowded houses week of 11-16.——BIJOU THEATRE (George W. Middleton, manager): The Temptation of Money 18-20; London Gaiety Girls 21-23.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): A good co. presented Peck's Bad Boy 16 to good business. Thomas E. Shea, with a strong co., opened a week of repertoire 18 with Escaped from Sing Sing to S. R. O.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): Robert Mantell in Monbars 14; large audience.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Nevilles in Cell 22, 14; small audience. Davis' U. T. C. co. 20; Young Mrs. Winthrop 27; Charley's Aunt 28.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Newton Beers 14; poor performance; fair-sized audience.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Two Sisters 15; fair-sized audience. Robert Mantell in The Corsican Brothers 16; small audience.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Slayton Jubilee Singers 16; poor business but general satisfaction. Hoss and Hoss 23. Frohman's co. in Charley's Aunt 27; Jane Coombs in Romeo and Juliet April 1.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Two Sisters made their first appearance here 12 to fair business.——JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): The Passing Show 14; fair business; general satisfaction. The Kimball Opera co. 18 at advanced prices to moderate business; performance fine.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): Ben Hur, for the benefit of Rutter's Band, to good business 12-14. Sadie Hasson drew a fair house 18.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Schumann Lady Quartette gave a good entertainment to a well-pleased house 13.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): The Pay Train gave a first-class performance to a very good house, considering the weather, 13. Peter Maher's Specialty co. 28.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): The Pride of Mayo 18; fair-sized and pleased audience. Hon. A. A. Willit's lecture 18; business good. The Pay Train satisfied medium business 19.

POTTSVILLE.—ACADEMY OF MUSIC (Wm. W. Mortimer, manager): Sousa's Band to an overflowing house on afternoon of 14. Corinne in Hendrik Hudson 15.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. J. Scouller, manager): Si Perkins entertained a fair and appreciative audience 20. May Smith Robbins in Little Trixie 25.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): John F. Field's Drawing Cards drew a light house 18. Florence Bindley in The Pay Train pleased a fair audience 20. The Tornado 23; Rice's Stock co. 25-30.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Thomas Q. Seabrooke in The Isle of Champagne 19 pleased an immense audience. Hi Henry's Minstrels 23; Charley's Aunt 25; Blue Jeans 28.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): House dark 18-23.

LANSFORD.—OPERA HOUSE (McNelis and Sharpe, managers): House dark 18-23.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): The Clair Pattee co. 14-16; fair houses. The Players' Stock co. 18-20.——ITEM: Manager Shotwell closed the house on the morning of 20 on the Players' Stock co.

GREENSBURG.—LOWSON THEATRE (R. G. Curran, manager): James B. Mackie 27; Lafayette College Glee and Banjo Club April 3.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Robert Mantell in The Corsican Brothers delighted a large and fashionable audience 15. Kimball Opera co. in Hendrik Hudson 21.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Passing Show amused a good house 13.——ALTMEYER'S THEATRE (R. B. Beane, manager): Sadie Hasson in Nobody's Claim gave a clever performance to a well-filled house 15.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Thomas E. Shea closed a week's engagement 16. Escaped from Sing Sing, Monte Cristo, Snares of New York, Rip Van Winkle, Dr. Jekyll and Mr. Hyde, Richelieu, Mixed Up, and The Eagle's Nest were most satisfactorily presented to large and enthusiastic audiences. Milton Aborn Opera co. 25-30 in repertoire.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Two Sisters 14; good-sized and pleased audience. Peter Maher 18; small audience. In Old Kentucky 22; Sol Smith Russell 28.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Lawrence Mystic Entertainers 15; light business. The Two Sisters 16; good business. W. J. Scanlan's plays, City Government and Without a Name, 19 to fair business.——THE FROTHINGHAM (J. S. Crawford, manager): Tony Farrell in Garry Owen 16; good business. J. E. Nugent's Comedy co. in The Fugitive and A Royal Pardon 18, 19; good business.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Si Perkins 8; good house; performance fair. Amorita 21, by home talent, under the direction of Forrest F. Russell. The latter will join Fitz and Webster's A Breezy Time at Oshkosh, Wis.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Sport McAllister 16; fair house. County Fair 19; large house. The Irish Artist April 1.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Rice's Stock co., with band and orchestra, opened a week in repertoire at popular prices to big business 18. In Old Kentucky 25; Rice's 1492 April 3.——ITEM: In Christ's Chapel 19 Edward Hesselberg, the Russian pianist, drew a large audience.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Two Sisters 21.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): Si Perkins 15; fair-sized and well-pleased audience.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Little Trixie pleased a fair-sized audience 15. Peter Maher 29; Vaudeville co. 26.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Hi Henry's Minstrels 21.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): The Two Johns 13; fair house. Watson Sisters 18; light house. Charles Frohman's co. in Charley's Aunt 20; Herne's Shore Acres 22 (return date); Frohman's co. in The New Boy 25; McAlpin's Bad Boy co. 27; Joe Dowling 30; Sousa's Band April 9 (return date); Rhea 16.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): The New Park Opera House was opened 15 under the most auspicious circumstances, with The Greater Shenandoah. This theatre has been entirely rebuilt, and the owners have spared no expense in making it one of the handsomest in the State. The enterprising and energetic managers, Wagner and Reis, have placed Erie in the position of one of the best amusement cities of its size in the country. Shenandoah drew another big house 18. Thomas Q. Seabrooke in The Grand Vizier 18; packed house. Hi Henry's Minstrels pleased a large audience 19.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Jane Coombs' Romeo and Juliet 26.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Pay Train drew a fair house 14, and gave satisfaction. The Police Patrol failed to please on account of not being able to use its scenery on our small stage 15. Tony Farrell 26.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): The Rice co. 11-16; crowded houses. The Pay Train 18; large and very enthusiastic audience. Thomas E. Shea co. 25-30.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Hoss and Hoss 22; Charley's Aunt 26; Little Trixie 29; Jane Coombs' Romeo and Juliet April 2; George Dixon 4.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Hoss and Hoss 19; fair business; good performance. George Dixon 3.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): House dark 12-22.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager): Hall's Schumann's Women Quartette 19; largest and most fashionable audience of the season. Jane Coombs in Romeo and Juliet 22; Si Perkins 24. Junior Order United American Mechanics' Social and Musical Entertainment 28; Ellinwood Players April 1-6; Side Tracked 9; The Colonel and I 22.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Robert Mantell in Monbars 11; excellent business. Sousa's Band gave a matinee performance to a crowded house 15. Peck's Bad Boy 22; Corinne 25; In Old Kentucky 27.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): The Two Sisters to the capacity of the house 19. The performance gave general satisfaction.

FREELAND.—OPERA HOUSE (J. J. Welch, manager): House dark 18-23.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Mr. and Mrs. Baldwin, The White Mahatmas, 18-20; good business.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Mr. and Mrs. Laurence 18; good business. Peter Maher to good business 19.——MUSIC HALL (W. C. Mack, manager): The Temptation of Money opened a three-nights' engagement to good business 14.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE

NOTICE

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

"The Winning Triplets"

comprise the Three REPRESENTATIVE and EXCLUSIVELY first-class Theatres of

THREE PROSPEROUS CITIES.

ST. PAUL: METROPOLITAN OPERA HOUSE.
MINNEAPOLIS: GRAND OPERA HOUSE.
DULUTH: THE LYCEUM.

Sincerely yours,
L. N. SCOTT, Manager,
St. Paul, Minn.

(Myrus and Mishler, managers): The Passing Show 15; good house. Corinne 19; large audience; everybody pleased. Old Myer Comedy co. 21; fair house. Howard Wall's Ideals 18-23.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Leoni and Everett's Ladies' Club did a light business 14-16. Joe Ott in The Star Gazer delighted a large-sized audience 19. Sawtelle Dramatic co. April 1-6.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Prince Pro Tem 14; big house. Frohman's co. in Sowing the Wind, return date, to a full house 18. James T. Powers in The New Boy 20. The Land of the Midnight Sun 25; Steve Brodie, return date, 27.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Sawtelle's Dramatic co. in a repertoire of eight pieces 18-23. A Jolly Lot 25-30.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Yon Yonson 18; small house. Spider and Fly co. 23. Black Crook 28; Friends April 1; Darkest Russia 9; Joseph Murphy 15.==MUSIC HALL (L. Mailloux, manager): Gaiety Girls 18; S. R. O.

SOUTH CAROLINA.

GREENVILLE.—THEATRE (J. C. Fitzgerald, manager): House dark 11-16.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): Baldwin-Rodgers Comedy co. 10-16; very fine business. The Fast Mail 26.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear manager): Saved From the Flames by local talent 8; fair house. The Man Without a Country 13, 14; light business. Katie Putnam in The Old Lime Kiln, and Little Maverick 23, 24.==ITEM: Manager Bear has appointed O. R. Thorold as door-keeper at the Grand.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney manager): Jane, with Belle Gilbert in the title role, to fair business 14-16. Stuart Robson in Lightfoot's Wife, The Henrietta, She Stoops to Conquer, to good-sized and appreciative audiences at advanced prices 18-20. Lewis Morrison underlined.==GRAND OPERA HOUSE (R. S. Douglass, manager): De Wolf Hopper presented Dr. Syntax to large business 14-16. Fanny Rice underlined.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Country Circus 12; large houses. Roland Reed presented The Politician 15. The house was filled by an appreciative and fashionable audience that manifested its approval by repeated encores. The co. is an excellent one. Miss Rush, who carries her right arm in a sling, from the injuries sustained in the recent railroad wreck in Georgia, won the admiration and sympathy of our theatregoers. Miss Myers also showed plainly the effect of her injuries. Gilmore's Band 19; Fast Mail 22; Baggage Check 25.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Wilfred Clarke presented The Thunderbolt 13 to light business. Prof. Paul Alexander Johnson, the mind-reader, did very well 15. Schubert Symphony Club 29; Ezra Kendall 30; Gus Frohman's Jane April 1.

BRISTOL.—HARMELING OPERA HOUSE (Mothner, Aiken and Stull, managers): Carrie Lamont Stock co. 11-18 in repertory at popular prices to excellent business. Performance gave entire satisfaction.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Roland Reed in The Politician to large houses 18-20. Mr. Reed, in response to enthusiastic calls, was forced to appear before the curtain at every performance, and make a short talk. Joseph will be given 29 for the benefit of the employés of this house.==GRAND OPERA HOUSE (Curry and Boyle, managers): Wilfred Clarke 15, 16; light business. Jane 28, 29; Wilson Barrett April 2, 3.==THE BIJOU (John Kellner, manager): Waite's Comedians 25-26.==ITEMS: Sousa's Band will be heard here soon.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Lilly Clay's Gaiety co. 18; fair business.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Coon Hollow played a return engagement 13 to a large and appreciative audience.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, manager): Grau's Opera co. gave Tar and Tartar and Fra Diavolo 4, 5 to large and well-pleased audiences. Popular prices prevailed. The Henrietta was presented by Stuart Robson with excellent support to a good house 6. Grau's co. (return date) 7-9; satisfactory business. Aunt Sally 11; fair-sized audience; poor performance. Wang was excellently presented 14 to a large and well-pleased audience. Cleveland's Minstrels afternoon and evening of 15; fair business but rather topheavy.

M'KINNEY.—OPERA HOUSE (James A. Barnett, manager): Frank Jones in Our Country Cousin 11 to good business.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Stuart Robson in The Henrietta filled the Opera House at advanced prices 14. One of the most select and appreciative audiences of the season. Robin Hood 21; John L. Sullivan 22.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Stuart Robson and his excellent co. presented The Henrietta to S. R. O. 11. Lost in New York was presented by a good co. 12, 13 to full houses. The North Texas Cattle Men were in convention at the time and the entertainment committee purchased the house for their benefit the first night.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): Spanish Opera co. week ending 16 to undeservedly light business; first-class performance. Calhoun Opera co. 20, 21. Mozart Concert co., auspices Y. M. C. A., 18.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): The Emma Warren co. in repertoire opened a week's engagement at 25-35-50 cents 16, matinee and night to packed houses. The co. is a good one and the audiences while not as large as could be desired were well pleased.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Cleveland's Minstrels 11; good business. Wang 13; packed house. Lost in New York 15 and matinee 16 to poor houses. Jules Grau's Comic Opera co. week commencing 18.

DENISON.—WILKINSON OPERA HOUSE (J. A. Wilkinson, manager): Baldwin-Melville co. 11-16; good business at popular prices.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Cleveland's Minstrels 12; capacity of the house at advanced prices. Mr. Cleveland has a large and no doubt very fine minstrel combination, but the performance was cut short and rendered with little apparent interest. Some of the voices and specialties were good, but the entertainment fell short of what it should have been; audience very much disappointed. Henrietta 15, by home talent, benefit of the Opera House Band to the largest house of the season. John Temple Graves 16 delivered his lecture, "The Demagogue," to a large and very select audience. Otto H. Krause's Stock co. 18-23.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Wang 12 at advanced prices to a large and appreciative audience; excellent performance. Lost in New York 14; fair-sized audience; performance well received. Sadie Martinot 19; Grau Opera co. 25-30.

GREENVILLE.—Operations began this morning to rebuild King Opera House. According to plans, it is to be a cosy house at a cost of $35,000 and a seating capacity of eight hundred and all modern improvements. It will be completed for the coming season.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): Emma Warren co. in a varied programme at popular prices 25-30.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Nellie McHenry 11, 12, to fair houses. The Fencing Master 14-16 to packed houses. Bertha Bayliss, a Salt Lake girl, received an ovation. GRAND OPERA HOUSE (J. B. Rogers, manager): Good houses prevailed all the week to see An Arabian Night. Lisle Leigh as the india rubber girl made a great hit. ==WONDERLAND THEATRE (Charles Gates, manager): Monte Cristo to fair business 18-23.==ITEM: Professor J. J. Daynes gave an organ recital in the Mormon Tabernacle to the members of The Fencing Master co., who appreciated the kindness of Organist Daynes.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): J. K. Emmet to a fair house 11. The Fencing Master 13.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The Stowaway 15; S. R. O. George Wilson in Our Uncle Dudley April 3; Joseph Haworth 6; Prince Pro Tem, return date, 10.==ITEM: Through the ad. in THE MIRROR Manager Walker is filling dates for April and May with the best attractions. Business so far this season has been excellent.

BRATTLEBORO.—TOWN HALL: A Bunch of Keys 23.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Manola-Mason co. in Friend Fritz to a first-class house 16. St. Monica Club, local, to S. R. O. 18. Murray and Mack in Finnigan's Ball to a good house 19. Our Uncle Dudley 29.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): E. H. Sothern gave pleasing performances of Captain Lettarblair and Lord Chumley before large and fashionable audiences 15, 16. Schubert Quartette, assisted by Maude Hughes, harpist, and Grace M. Reade, elocutionist, appeared here under the auspices of the Mozart Association 18. Robert Hilliard was booked for 19, 20, but did not materialize. Salvini, who is growing in favor here each year, will be greeted with large audiences 21-23. A vaudeville entertainment, by local talent, will be given for the benefit of the Imperial Quartette, a local organization of much merit, 25. The United States Marine Band will give two concerts 26. The Damrosch-Wagner Opera co. was to have appeared here 27, but canceled recently. Fast Mail 30.==THE NEW THEATRE (Thomas G. Leath, manager): An entertainment by local celebrities, consisting of vocal and instrumental music, readings, tableaux, and specialties, was given for the benefit of the Industrial Home 25-30.==ITEMS: E. H. Sothern and several members of his co. were entertained at the Commonwealth Club after the performance of Captain Lettarblair, 15, by some local amateurs, who had been accorded permission by Mr. Sothern to present his play, The Highest Bidder, for a local charity last season.—The *beau monde* of Richmond have The Chimes of Normandy in active rehearsal for presentation here April 16, 17. Mr. Thomas Ebert, of the firm of Roberts and Ebert, New York, has been engaged to stage the opera and sing the part of Jean Grenicheux. He will come here at the beginning of April to instruct the members of the co. in the details of the stage business. Professor Reinhardt is the musical director. The proceeds will be turned over to the hospitals of the city. The Academy, with all accessories, was tendered by Manager Leath to the Richmond *Dispatch* for any charity the editors of that paper should nominate, and the result will undoubtedly be one of the most colossal benefits given here for many years.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): This house has been dark for the past week owing to the non-appearance of the co. booked to play Rip Van Winkle 16. Robert Hilliard in The Nominee 23.==ITEM: The McCullough Dramatic Club, composed of amateurs of this city, has leased Serepta Hall, for many years the home of the late Alexandria Musical Association, and converted it into a model little theatre, with five sets of scenery, drop curtain, dressing-rooms, etc., and a seating capacity of about three hundred, besides the club rooms adjoining. E. R. Boyer is the manager and a number of clever performances are promised in the near future.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Gilmore's Band 18; very large and well-pleased audience. Carrie Lamont in repertoire began a five-nights' engagement 10 to fair business. United States Marine Band 27.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): House dark 18-23.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): James Woods, colored amateur, in Richard III. 19; large attendance mostly of colored folk. Wang April 13; Clara Belle Palmer, pianist, 16.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): Local amateurs had a packed house 14 and gave a very creditable musical performance.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): A large and fashionable audience (despite the Lenten season) greeted E. H. Sothern in Captain Lettarblair 14. Mr. Sothern and his excellent co. created, by this performance, the same enthusiasm that he always awakens here. Salvini in Student of Salamanca 20; large advance sale.

SUFFOLK.—CITY HALL (H. E. Elam, manager): U. T. C. 13; Josh Whitcomb was presented by the same co. 14.==ITEM: Lee Sycle joined the co. here as agent.

LYNCHBURG.—OPERA HOUSE (Ernest R. Gilbert, manager): Gilmore's Band matinee 18; big business. Audience highly pleased.==ITEM: Rip Van Winkle, under the management of George W. Hamler, was booked for 13, but failed to arrive or to send any notice of cancelation.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Rooney Comedy co. in Lord Rooney 11-13; good houses.==CORDRAY'S THEATRE (R. E. French, manager): Mahara's Minstrels 15-17.==ITEM: H. A. Frederick, the pioneer door-keeper of the Seattle Theatre, has gone South in advance of "The Gold Fields of Alaska," lecture and stereopticon exhibition.

WALLA WALLA.—OPERA HOUSE: Tisso's European Novelties 26.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Shaefer and Ives were billed to give an exhibition of billiard playing on 13, but it was found when they arrived here that instead of Ives (who quit the partnership at Salt Lake City) W. H. Catton was going to play. Manager Hayward promptly refused to open the house and ordered the treasurer to refund money that had been paid for tickets.

WEST VIRGINIA.

SISTERSVILLE.—BIJOU OPERA HOUSE (R. Gates, manager): Tim the Tinker pleased a big house 11. Emily Zola's Parisian Beauties 13. The performance was so bad that it almost caused a riot.

WHEELING.—OPERA HOUSE (F. Riester, manager): County Fair 27; Roland Reed 29, 30; Coon Hollow April 2.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Davis' U. T. C. 14-16; good business. James B. Mackie 25, 26; Maloney's Wedding 28-30.

CHARLESTON.—BURLIEW OPERA HOUSE (N. S. Burlew, manager): House dark week ending 23. Roland Reed 28; Lillian Lewis April 5.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, proprietor): The Trolley System 23.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Andrews Opera co. in Parisian Beauties 13; fair business. Gorton's Minstrels 16; poor business. Trolley System 22.==ITEM: Before the curtain was raised for the last act of the Andrews Opera co., their business manager requested Mr. Gallick to settle. As this was a guarantee engagement Mr. Gallick refused to do so until they had filled their contract, but they refused to go on with the performance, and Manager Gallick yielded. Your correspondent is of the opinion that the manager of the Andrews co. used very poor judgment, as Manager Gallick is perfectly responsible for any contract he may make.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The Girl I Left Behind Me to S. R. O. 17.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Haulon's Fantasma 22, 23; Effie Ellsler 28.

NEW LONDON.—AUDITORIUM: Fitz and Webster in A Breezy Time 22; Uncle Josh Spruceby 29.==ITEM: The South Side Opera House is now remodeled.

MADISON.—FULLER OPERA HOUSE: (Edward M. Fuller, manager): Herrmann 13; very large audience at advanced prices. Fitz and Webster in A Breezy Time pleased a small house 16. Haulon's Fantasma opened 18 to large business. Otis Skinner 20, 21.==LIBRARY HALL: The University of Pennsylvania Glee, Banjo and Mandolin Clubs was largely attended 16. Their annual tour begins 23 at Milwaukee.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Josh Spruceby co. 27. Rice's Comedians April 3-5; Andy Amann in A Clean Sweep 15.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): House dark 18-30. Russell's Comedians April 3, 4. Josh Spruceby underlined.

LA CROSSE.—OPERA HOUSE: The Earle-Linden co. closed a successful week's engagement 16. Herrmann pleased his usual large audience 14. Barney Ferguson in Duffy's Blunders 18; fair house.

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PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Josh Spruceby 13; large house; audience well pleased. A Breezy Time 19; packed house. Ada Gray 30.==ITEM: John Marshall, of this city, left to join the Josh Spruceby co. as band leader.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Girl I Left Behind Me 15; fair house. Two Old Cronies 22; Ada Gray in East Lynne 29.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Robert Downing in The Gladiator to a big house 11. Fitz and Webster in A Breezy Time April 1 to a top-heavy house 14; good co

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): Fitz and Webster in A Breezy Time to a small but well-satisfied audience 15. Manager Stoddard has secured a return engagement with this co. for 22; delighted audience. Shore Acres April 2.==ITEM: The receipts of the Fitz and Webster co. were attached here on a complaint made by a La Crosse manager, who claimed damages for a canceled date. The trouble occurred several years ago.

KENOSHA.—RHODA OPERA HOUSE (Peter Rhoda, manager): Wills' Farce-Comedy Extravaganza co., presenting the new Two Old Cronies under the direction of A. L. Dolson 18; performance very good.==ITEM: A fire occurred in one of the women's dressing-rooms which destroyed some costumes and was extinguished before doing damage.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark 16-23.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Girl I Left Behind Me 12; fair business. 8 Bells and Marie Jansen underlined.==ITEM: J. T. Condon's management of this house ceased on 13 and in the future Jacob Litt will book for the season and the management will be local.

ASHLAND.—GRAND OPERA HOUSE (John Neies, manager): Charles Frohman's co. in The Girl I Left Behind Me to a full house 13.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Sherman's World of Wonders and Oawo's Japanese Troupe 15-17 gave excellent performances to small houses. Charles Frohman's co. in The Girl I Left Behind Me 19 to S. R. O. Fitz and Webster in A Breezy Time 24.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The Girl I Left Behind Me to a fair-sized audience 24. Uncle Josh Spruceby to a large audience 16.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): The Fencing Master 11; very large and well-pleased audience. In Old Tennessee 21; Girl I Left Behind Me 23; A Temperance Town 29.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Thomas W. Keene 25-30.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): Young Irishmen's L. B. Association gave Captain Jack; or, The Irish Outlaw to a crowded house 18-23. Stavenhagen and Gerardy 23.==THEATRE ROYAL (Sparrow and Jacobs, managers): The Stowaway opened to S. R. O. 18. The audience fully appreciated the startling and realistic effects. Libby Rorke as Chuckey made a hit.==OPÉRA FRANÇAIS (Ed. Hardy, manager): Gilette de Narbonne was given with the new prima donna, Mme. St. Laurent, in the title-role. Faust served to introduce the new baritone from New Orleans, M. Solmer, who made a distinct hit. M. Lemarche, the new bass, was also successful in the role of Mephistopheles. Serment d'Amour 20, 21; La Traviata 21.==ITEMS: Lew Rohdt, the popular manager of the Theatre Royal, mourns the loss of his mother, Dora Rohdt, who died last week at the age of seventy-seven. Mrs. Rohdt is the mother-in-law of H. R. Jacobs. Mr. Rohdt attended the funeral in New York.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Thomas W. Keene opened in Hamlet to a good house 14. He presented Richelieu, The Merchant of Venice, and Richard III., 15, 16. The Amazons with Johnstone Bennett played a return engagement 18-20. The cast remains the same with the exception of Maude Ordell, who now assumes the role of Lady Adeline. The Baldwins 21-30.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): George Dixon and his vaudeville co. opened to S. R. O. 18. Stroh's Vaudevilles and Fougère 25-30.==ACADEMY OF MUSIC (F. W. Stair, manager): House dark 25-30.==MASSEY MUSIC HALL: Thomas' Orchestra 22; Sousa's Band 25, 26.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): House dark 12-23.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): St. Patrick's Minstrels 18; crowded house.==LYCEUM: Leighton co.; light business second week, but crowded house 18. They played The Mountebank 20; Lights of London 22.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): Houghton's Hamilton Stock co. presented The Shaughraun to a fair house 18. Gus Hill's Novelty co. 28.

VICTORIA.—THEATRE (Robert Jamieson, manager): Mahara's Colored comb. to a fair house 3.==ITEM: Manager Jamieson is rewiring his theatre for 500 incandescent lights.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Arrah-Na-Pogue by local amateurs 18; packed house. Rose Coghlan April 11.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Katie Putnam 14, 15; excellent business.

HAMILTON.—OPERA HOUSE (T. Reche, manager): Dark 18-23.==STAR THEATRE (Bessey and Howe, managers): Marlow and Plunkett, Munroe Sisters, Edward Johnston, Millie Coreto, Fish and Ogden and sparring exhibitions; crowded houses.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): A Trip to Chinatown 14; crowded house. The songs and specialties were well received, and a number of encores demanded. Jessie Alexander, elocutionist, under local auspices to a large audience 15. Local amateurs repeated their performance of Adrienne, a military drama 18 to S. R. O. in celebration of St. Patrick's Day.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thomas, lessee): Mahara's Colored Minstrels 13; meagre audience. Heilig and Lessler, of Portland, Ore., will probably take over the management of the Opera House here with Evans-Thomas as their agent, and open with their own stock co.

ST. CATHARINES.—GRAND OPERA HOUSE (T. and F. D. Lalor, managers): Hi Henry's Minstrels gave an excellent performance to S. R. O. 16. Local talent concertized 18 to the capacity of the house. The entire house has been sold for Frohman's Charley's Aunt 21. Aunt Hannah April 3. Si Perkins 19; Ezra Kendall 26.==ITEM: The present management is playing only one attraction in ten days, and those cos. that are booked are the best. The result has been that the last five attractions have played to the capacity of the theatre.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): Quebec French Opera co. 3-9; good business.==JACQUES CARTIER HALL: The Quebec French Opera co. opened an engagement on 14, under the management of Alfred Haakman.==ITEMS: Mme. Blondel, wife of the baritone of the co., has been engaged as one of the prime donne of the French Opera co., and has become a great favorite. This is now under the sole management of Mr. Haakman, the leader of the orchestra. Everything indicates that business will be better than it has been, as Mr. Haakman is very popular here.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Concert by local amateurs 18; house dark during the rest of the week.

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POSITIVE OPENING AT THE BIJOU THEATRE, N. Y., APRIL 15, 1895

With the following cast of well-known artists:

COL. ANDREW SLOANE ..... LAWRENCE HANLEY	HUBERT KNOWLTON ..... HENRY GODDEN	CLARA THORNTON ..... EDITH CRANE
COL. JOHN WHITTAKER ..... GEORGE C. STALEY	THEOPHILUS ..... W. W. TAYLOR	CHARLOTTE SLOANE ..... GEORGIA WELLES
RALPH WHITTAKER ..... EDWIN BREWSTER	SQUIRE BENTON ..... ROBERT RANSOM	MRS. WHITTAKER ..... PAULINE MARKHAM
HIRAM SKINNER ..... WALTER LENNOX, Sr.	BILL PERKINS ..... ALBERT AMBERG	MAMMY ..... LOUISE LARENDON
STEPHEN BENTON ..... DAVE MURRAY	ANDREW JACKSON WATERLOO ..... LITTLE COON	TIBBIE ..... LOIS FRANCIS CLARKE

Quartette, Dancers, etc.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Leavenworth, Kans., March 31.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Brooklyn, N. Y., March 25-30, Fall River, Mass., April 1, Brockton 2, Haverhill 3, Salem 4, Dover, N. H., 5, Lowell, Mass., 6.

A MONEY ORDER (Jule Walters): South Bend, Ind., March 27, Hammond 28.

ALABAMA (Clement Bainbridge, prop.): Winona, Minn., March 26, Menominee, Wis., 27, West Superior 28, Duluth, Minn., 29, 30, St. Paul April 1-3, Minneapolis 4-6.

A GAIETY GIRL: New Haven, Conn., March 27, 28, Bridgeport 29, 30, Baltimore, Md., April 1-6, Philadelphia, Pa., 8-27.

A TEXAS STEER: Charleston, S. C., March 27.

A BREEZY TIME (Fitz and Webster, mgrs.): Fond du Lac, Wis., March 27, Kenosha 28, Waukegan, Ill., 29, Pullman 30, South Chicago 31.

A RAILROAD TICKET (W. W. Freeman, mgr.) Philadelphia, Pa., March 25-30.

A CORK MAN (H. S. Mitchell, mgr.): Parsons, Kans., March 26, Pittsburg 27, Joplin, Mo., 28, Springfield 29.

A BAGGAGE CHECK (W. F. Crossley, mgr.): Dayton, O., March 25-27, Hamilton 28, Middletown 29, Springfield 30, Piqua April 1, Union City, Ind., 2.

A BLACK SHEEP: New Haven, Conn., March 30.

AUGUSTIN DALY'S STOCK: New York city Nov. 27—indefinite.

AMAZONS (Percy Sage, bus. mgr.): Grand Rapids, Mich., March 27, 28.

BELL'S KOMBINATION KOMPANY: Ottawa, Kans., March 26, Osawatomie 27.

BEN HUR (W. C. Clark, mgr.): Youngstown, O., March 25-30, Steubenville April 1-3, Marietta 9-11.

BELL'S COMEDIANS (George H. Bell, mgr.): Washington, Ga., March 27, 28, Greensboro 29, 30.

BEERBOHM TREE: Boston, Mass., March 25-30, Washington, D. C., April 1-3, Baltimore, Md., 4-6, New York city 8-13.

BARNES AND MARVIN'S PLAYERS: Dubuque, Ia., March 25-30.

BUBB COMEDY (George H. Bubb, mgr.): Elizabeth, N. J., March 25-30, Norristown, Pa., April 1-6.

BUNCH OF KEYS (Gus Bothner, mgr.): Athol, Mass., March 26, Fitchburg 27, Worcester 28, Lawrence 29, Haverhill 30, Gloucester April 1, Lowell 2.

CARRIE LAMONT: Lynchburg, Va., March 25-30.

CHARLES DICKSON: Meadville, Pa., March 26, Erie 27, Youngstown, O., 29, Warren 30.

CHARLES L. DAVIS (Alvin Joslin): Grand Rapids, Mich., March 25-30, Detroit April 1-6.

COUNTRY CIRCUS: Washington, D. C., March 25-30.

CALICOTTE COMEDY: Topeka, Kans., March 25-30.

COON HOLLOW (C. E. Callahan, mgr.): Asheville, N. C., March 26, Knoxville, Tenn., 27, Chattanooga 28, Paris, Ky., 29, Lexington 30.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): Pittsburg, Pa., March 25-30.

CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Brooklyn, N. Y., March 25-30.

CONROY AND FOX (Hot Tamales): Boston, Mass., April 1-6, Philadelphia, Pa., 8-13.

CORSE PAYTON (David J. Ramage, mgr.): New Castle, Pa., March 25-30, Warren, O., April 1-6, Youngstown 8-13.

CLARKE-PARKINSON: Greenfield, Ind., March 25-30.

DANGER SIGNAL: Paterson, N. J., March 25-27.

DUFFY'S MASQUERADE: Cleveland, O., March 25-27.

DUFFY'S BLUNDERS (Barney Ferguson): Chicago, Ill., March 24-April 6.

DENMAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Cleveland, O., March 25-30.

DERBY WINNER: New York city March 25-30, Philadelphia, Pa., April 1-6.

DONNELLY AND GIRARD: Cincinnati, O., March 24-30, Toledo April 1-6, Boston, Mass., 8-13.

EVA TANGUAY: Oneida, N. Y., March 25-30.

EIGHT BELLS (John F. Byrne, prop.): St. Paul, Minn., March 24-27, Minneapolis 28-30, Eau Claire, Wis., April 1, Winona, Minn., 2, La Crosse, Wis., 3, Madison 4.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—indefinite.

ERNIE ELLSLER (Will C. Ellsler, mgr.): Madison, Wis., March 25, Waukesha 27, Racine 28, Aurora, Ill., 29, Alton 30, St. Louis, Mo., 31-April 6, Springfield 8, Fort Scott, Kans., 9, Sedalia, Mo., 10, St. Joseph 11, Atchison, Kans., 13.

E. H. SOTHERN (Daniel Frohman, mgr.): Washington, D. C., March 25-30.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Rochester, N. Y., March 25-27, Niagara Falls 28, Adrian, Mich., 29, Coldwater 30, Chicago, Ill., 31-April 13.

FAST MAIL (Northern, Martin Golden, mgr.): Washington, D. C., March 25-30, Brooklyn, N. Y., April 1-13.

FAST MAIL (Southern; J. B. Hogan, mgr.): Raleigh, N. C., March 27, Danville, Va., 28, Norfolk 29, Richmond 30.

FANNY RICE: Atlanta, Ga., March 25, Memphis, Tenn., 26-30.

FANNY DAVENPORT (Frank L. Perley, mgr.): Philadelphia, Pa., March 25-April 6.

FRIENDS (Arthur C. Aiston, mgr.): Taunton, Mass., March 26, Newport, R. I., 27, Providence 28-30, Woonsocket April 1, Milford, Mass., 2, Fitchburg 3, Leominster 4, Clinton 5, Marlboro 6, New York city 8-13.

FAUST (Morrison's Western; E. J. Abram, mgr.): Toledo, O., March 25-27, Kenton 28, Lima 29, Huntingdon, Ind., 30, Chicago, Ill., 31-April 13.

FAUST (Souther's): Hinton, W. Va., March 28.

FLYING DUTCHMAN (Harbury and Plackton, props.): Boston, Mass., March 25-30.

GRAHAM EARLE: Carmi, Ill., March 25-30.

GALLEY SLAVE: Philadelphia, Pa., March 25-30.

GREEN GOODS MAN (W. E. Gorman, mgr.): Louisville, Ky., March 25-30, Cincinnati, O., April 1-6.

HOWARD WALL'S IDEALS: Altoona, Pa., March 25-30, Wilkesbarre April 1-6.

HYDE'S COMEDY: Harrisville, Ind., March 25-27.

HAND OF FATE: Philadelphia, Pa., March 25-30.

HALLEN AND HART (James Jay Brady, mgr.): St. Louis, Mo., March 24-30, Chicago, Ill., 31-April 6.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Baltimore, Md., March 25-30, Pittsburg, Pa., April 1-6, Dayton, O., 8-10, Cleveland 11-13.

HENDERSON'S LYCEUM DRAMATIC: Shelbyville, Ind., March 25-30.

HASCALL COMEDY: Warsaw, Ind., March 25-30.

IN OLD KENTUCKY (No. 1): Jersey City, N. J., March 25-30.

IN OLD KENTUCKY (No. 2): Chicago, Ill., March 24-30.

IDA VAN COURTLAND: Hamilton, Ont., March 25-30.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Dayton, O., March 28-30, Greenville April 1, Sidney 2.

JAMES O'NEILL (W. F. Connor, mgr.): Austin, Tex., March 26, Corsicana 27, Fort Worth 28, Dallas 29, 30, Shreveport, La., April 1.

JOSEPH MURPHY (J. J. Showles, bus. mgr.): Boston, Mass., March 18-30, Lynn April 1, Salem 2, Worcester 3, Fitchburg 4, Lawrence 5, Haverhill 6.

JULIA MARLOWE-TABER (Fred. Stinson, mgr.): Philadelphia, Pa., March 4-30, Buffalo, N. Y., April 1-6.

JOSEPH (A Jolly Fellow; W. D. Loudoun, mgr.): Louisville, Ky., March 25-27, Nashville, Tenn., 29, Birmingham, Ala., 30, New Orleans, La., 31-April 6.

JOHN DREW (Charles Frohman, mgr.): Boston, Mass., March 4-30.

JANE (Eastern): Holyoke, Mass., March 26, Westfield 27, Troy, N. Y., 29, 30.

JOSEPH JEFFERSON: Boston, Mass., March 25-30.

J. E. TOOLE (Louis Egan, mgr.): Lowell, Mass., March 25-27, Manchester, N. H., 28-30.

J. H. WALLICK: Philadelphia, Pa., March 25-30, Baltimore, Md., April 1-6, Brooklyn, N. Y., 8-20.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Burlington, Vt., March 25-30.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LITTLE TRIXIE (Fred. Robbins, mgr.): Jamestown, N. Y., March 27, Corry, Pa., 28, Oil city 29, Youngstown, O., 30.

LILLIAN LEWIS: Wilkesbarre, Pa., March 26.

LAND OF THE MIDNIGHT SUN (A. V. Pearson, prop.); Lynn, Mass., March 26, 27.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): Chicago, Ill., March 25-30.

LEWIS MORRISON (E. J. Abram, mgr.): Pine Bluff, Ark., March 27, Marshall, Tex., 29, Tyler 30, Dallas April 1, 2, Fort Worth 3, 4, Waco 5, San Antonio 6, 7, Austin 8, Brenham 9, Galveston 10, 11, Houston 12, 13.

MILTON NOBLES: North Adams, Mass., March 26, Adams 27, Albany, N. Y., 28-30.

MR. AND MRS. ROBERT WAYNE: Bowling Green, Ky., March 25-30, Paducah April 1-6.

MABEL PAIGE (M. A. Moseley, mgr.): Brunswick, Ga., March 25-30.

MAN WITHOUT A COUNTRY: Minneapolis, Minn., March 24-30.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Hornellsville, N. Y., March 26, Erie, Pa., 27, Cleveland, O., 28-30.

MAUDE HILLMAN (W. G. Snelling, mgr.): Olean, N. Y., March 25-30, Bradford, Pa., April 1-6.

MARIE JANSEN: Duluth, Minn., March 26, Mankato 27, Sioux City, Ia., 28, Lincoln, Neb., 29, Hastings 30, Denver, Col., April 1-6.

MCKEE RANKIN (Slater and Widner, mgrs.): Atchison, Kans., March 25-30, Wichita April 1-6.

MRS. LANGTRY: New York city March 11-April 6.

MME. RÉJANE (Henry E. Abbey, mgr.): New York city Feb. 27-April 6.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Providence, R. I., March 25-27, Lawrence, Mass., 28, Lowell 29, Portland, Me., 30, Boston, Mass., April 1-6.

MARKS BROTHERS: Goderich, Ont., March 25-30.

MANOLA-MASON (C. F. Atkinson, mgr.): South Norwalk, Conn., March 26, Yonkers, N. Y., 27, Peekskill 28, Newburg 29, Troy 30.

MINNIE SEWARD (Frederic Seward, mgr.): North Adams, Mass., March 25-30.

MME. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14-April 6.

MARIE BURROUGHS (D. A. Bonta, mgr.): Los Angeles, Cal., March 28-30.

MORTIMER AND DARRELL'S PLAYERS: Aledo, Ill., March 25-30.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): New York city March 25-April 13.

MORA-WILLIAMS: Corning, N. Y., March 25-30.

NAT GOODWIN (George J. Appleton, mgr.): Pittsburg, Pa., April 1-6, Syracuse, N. Y., 8, Rochester 9, 10, Buffalo, 11-13.

OLGA NETHERSOLE: Boston, Mass., March 18-April 6.

ON THE BOWERY (Davis and Keogh, mgrs.): Salem, Mass., March 26.

OLIVER TWIST (W. A. Mestayer, mgr.): Buffalo, N. Y., March 25-30, New York city April 8-13.

OLIVER BYRON (J. P. Johnson, mgr.): Boston, Mass., March 25-30, Newport, R. I., April 1, Fall River, Mass., 2, Brockton 3, Worcester, 5, 6, Portland, Me., 8, Rockland 9, Bath 10, Augusta 11, Bangor 12, 13.

OTIS SKINNER (J. J. Buckley, mgr.): Minneapolis, Minn., March 25-27, St. Paul 28-30.

ON THE GO (Charles A. Loder, mgr.): Dayton, O., March 26, Kokomo, Ind., 27, Columbus 28, Madison 29, New Albany 30, Evansville 31.

PAWN TICKET 210 (J. M. Ward, mgr.): Louisville, Ky., March 24-30, Columbus, O., April 1-3, Cleveland 4-6.

PRODIGAL FATHER: Brooklyn, N. Y., March 25-30.

POWELL COMEDY: West Plains, Mo., March 28, Willow Springs 29, 30.

REED COMEDY (Silver and Cline, mgrs.): Ithaca, N. Y., March 25-30, Penn Yan April 1-6, Binghamton 8-13.

ROONEY COMEDY: Logan, Utah, March 27, Brigham 28, Payson April 1.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Detroit, Mich., March 25-30, Baltimore, Md., April 1-6.

ROBERT MANTELL (Augustus Pitou, mgr.): Albany, N. Y., March 25-27, Troy 28, 29, Poughkeepsie 30.

RHEA: Des Moines, Ia., March 26, 27.

ROBY OF THE HILL: New York city Jan. 28—indefinite.

ROLAND REED (E. B. Jack, mgr.): Paris, Ky., March 26, Charleston, W. Va., 27, Wheeling 29, 30, Elmira, N. Y., April 1.

RICHARD MANSFIELD: Harlem, N. Y., March 25-30.

ST. CYR COMEDY: Carthage, Ill., March 25-30.

SOWING THE WIND (Charles Frohman, mgr.): Haverhill, Mass., March 26, Lowell 27, Lynn 28.

SIDE TRACKED (Jule Walters, mgr.): Michigan City, Ind., March 28.

SPECIAL DELIVERY: St. Louis, Mo., March 25-30.

SHENANDOAH (Charles Frohman, mgr.): St. Louis, Mo., March 25-30.

SAWTELLE DRAMATIC: Worcester, Mass., March 25-30.

SPAN OF LIFE (William Calder, mgr.) Buffalo, N. Y., March 25-30.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Reading, Pa., March 26, Wilkesbarre 27, Williamsport 28, Elmira 29, Binghamton 30, Boston, Mass., April 1-6.

SHAFT NO. 2 (Jacob Litt, mgr.): Pittsburg, Pa., March 25-30.

SHARPLEY'S LYCEUM THEATRE: Coffeyville, Kans., March 25-30, Parsons April 1-6, Galena 8-13.

STUART ROBSON: Cleveland, O., March 25-27, Rochester, N. Y., 29, 30.

SADIE MARTINOT: New Orleans, La., March 24-30, Pensacola, Fla., April 1, Montgomery, Ala., 2, Selma 3, Birmingham 4, Chattanooga, Tenn., 5, Knoxville 6, Atlanta, Ga., 8, 9, Augusta 10, Savannah 11, Charleston, S. C., 12, 13.

SEYMOUR-STRATTON (C. J. W. Roe, bus. mgr.): Middletown, N. Y., March 25-30.

SHIP OF STATE: Syracuse, N. Y., March 28.

SLAVES OF GOLD (William Fennessy, mgr.): Detroit, Mich., March 25-30, Buffalo, N. Y., April 1-6.

THE DAZZLER (A co.; H. E. Reed, mgr.): Schenectady, N. Y., March 26, Albany 27, Amsterdam 28, Gloversville 29, Elizabeth, N. J., 30, Washington, D. C., April 1-6, Brooklyn, 8-13.

TONY FARRELL: Carbondale, Pa., March 27, Wilkesbarre 28-30, New York city April 1-6.

TEMPERANCE TOWN: Cheyenne, Wyo., March 28, St. Joseph, Mo., 29, Kansas City April 1-3, St. Louis 7-13.

THE NEW BOY (Western; Charles Frohman, mgr.): Milwaukee, Wis., March 25-27, Logansport Ind., 28, Defiance, O., 29, Findlay 30.

THE TROLLEY SYSTEM: Sistersville, W. Va., March 28.

THE FATAL CARD (Charles Frohman, mgr.): Pittsburg, Pa., March 25-30.

TWO SISTERS (Warmington and Ryer, mgrs.): Newark, N. J., March 25-30, New York city April 1-6.

THE ESSIGN (Jacob Litt, prop.): Keokuk, Ia., March 27, Fort Madison 28, Burlington 29, St. Paul, Minn., 31-April 6, Minneapolis 7-13.

THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25—indefinite.

THE SILVER KING (Carl A. Haswin's): Philadelphia, Pa., March 25-30.

THE TORNADO (Northern; Lincoln J. Carter, mgr.): Baltimore, Md., March 25-30, Brooklyn, N. Y., April 1-6, Buffalo 8-13.

TRILBY (A. M. Palmer, mgr.): Boston, Mass., March 11-April 13.

THOS. W. KEENE: Montreal, P. Q., March 25-30.

THE DISTRICT ATTORNEY (T. Henry French, mgr.): Brooklyn, N. Y., March 25-30.

THE CAPTAIN'S MATE (Dittmar Bros., props.): Wilkesbarre, Pa., March 24-27, Nanticoke 28, Pittston 29, Sunbury 30, Philadelphia April 1-6, Washington, D. C., 8-13.

TEXAS: Lockhart, Tex., March 27, 28; Luling 29, 30.

TWO OLD CRONIES (A. L. Dolson, mgr.): St. Paul, Minn., March 24-30, Minneapolis 31-April 6.

THE STOWAWAY: Watertown, N. Y., March 26, Oswego 28, Utica 30, Syracuse April 1-3, Albany 4-6.

THE COTTON KING (No. 1, W. A. Brady, mgr.): New York city March 25-30, Brooklyn April 1-6.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.

THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Denver, Col., March 25-30.

TRIP TO CHINATOWN (No. 2): Titusville, Pa., March 27, Warren 28, Jamestown, N. Y., 29.

THOMAS E. SHEA: Lebanon, Pa., March 25-30, Williamsport April 1-6.

ULLIE AKERSTROM (Gus Bernard, mgr.): Torrington, Conn., March 26, Naugatuck 27, Meriden 28-30, Wallingford April 1, Rockville 2, South Manchester 3, Bridgeport 4-6, Derby 8-10, South Norwalk 11-13.

UNCLE JOSH SPRUCEBY (Dave R. Levis, mgr.): Antigo, Wis., March 27, Clintonville 28, Kaukauna 30, Manitowoc April 1, Sheboygan 2, Ripon 3, Berlin 4, Menasha 5, Appleton 6, Oshkosh 8, Green Bay 10, Oconto 11, Menominee, Mich., 13.

UNCLE TOM'S CABIN (Stetson's): Champaign, Ill., March 27, Danville 28.

WHITE SQUADRON: Kansas City, Mo., March 25-30.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Trenton, N. J., March 25-30, Harrisburg, Pa., April 1-13.

WAITE COMEDY (Western; Dave H. Wood mgr.): Binghamton, N. Y., March 25-30, Scranton, Pa., April 1-6, Reading 8-13.

WILSON BARRETT: St. Louis, Mo., March 25-30.

WILLIAM HOEY (W. D. Mann, mgr.): New York city March 25-30.

W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25—indefinite.

WAR OF WEALTH (Jacob Litt, mgr.): Chicago, Ill., March 25-30.

WILSON THEATRE: Fargo, N. D., March 25-30.

WILLIAM MORRIS (Lost Paradise; Gustave Frohman, mgr.): Kansas City, Mo., March 25-30.

WILLIAM COLLIER (W. G. Smyth, mgr.): Newark, N. J., March 25-30.

WILFRED CLARKE COMEDY (H. E. Anderson, mgr.): Anderson, S. C., March 26, 27, Newberry 28, Columbia 29, 30, Orangeburg April 1, Camden 2, Sumter 3, Darlington 4, Charleston 5, 6.

WARD AND YOKES (E. D. Stair, mgr.): Harlem, N. Y., March 25-30.

WILLIAM BARRY: Detroit, Mich., March 26.

WALKER WHITESIDE (W. J. Winterburn, mgr.): Grand Rapids, Mich., March 29, 30, Indianapolis, Ind., April 4-6.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Of the Earth): Burlington, Ia., March 26, Ottumwa 27, Des Moines 28, 29, Marshalltown 30, Cedar Rapids April 1, Galesburg, Ill., 3, Dubuque, Ia., 4, La Crosse, Wis., 5.

ALADDIN, Jr. (David Henderson, mgr): Philadelphia, Pa., March 25-April 6, New York city 8—indefinite.

ABBEY AND GRAU'S GRAND OPERA: Chicago, Ill., March 11-30.

BLACK CROOK (Springer and Welty, mgrs.): Fort Scott, Kans., March 26, Parsons 27.

BOSTONIANS (Barnabee and MacDonald): Chicago, Ill., March 18-April 13.

BROWNIES: Brooklyn, E. D., March 25-30.

CAMILLE D'ARVILLE OPERA: New York city Feb. 25-April 13.

DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Kansas City, Mo., March 25-27, St. Joseph 28, Omaha, Neb., 29, 30, Minneapolis, Minn., April 1-3, St. Paul 4-6, Dubuque, Ia., 8, Rockford, Ill., 9, Madison, Wis., 10, Milwaukee 11-13.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Chicago, Ill., March 25-30.

DELLA FOX OPERA (Nat Roth, mgr.): Evansville, Ind., March 27.

FRANCIS WILSON (A. H. Canby, mgr.): Chicago, Ill., March 11-April 6.

FENCING MASTER (F. C. Whitney, mgr.): San Francisco, Cal., March 18-30.

1492 (E. E. Rice, mgr.): Pittsburg, Pa., March 25-30.

1492: St. Joseph, Mo., March 29.

FOREST CITY QUARTETTE: Erie, Pa., March 25-April 6.

FANTASMA (Sam Fletcher, bus. mgr.): East Saginaw, Mich., March 28, Port Huron 29, 30, Geneva, N. Y., April 1, Ithaca 2, Auburn 3, 4, Utica 5, 6.

GILMORE'S BAND (Victor Herbert, conductor; John Mahnken, mgr.): Columbus, Ga., March 26, Montgomery, Ala., 27, Birmingham 28, Selma 29, Mobile 30, New Orleans, La., 31-April 3, Natchez, Miss., 4, Vicksburg 5, Greenville 6, Helena, Ark., 7, Memphis, Tenn., 8, 9, Paducah, Ky., 10, St. Louis, Mo., 11, Sedalia 12, Kansas City 13.

JULES GRAU COMIC OPERA: Waco, Tex., March 25-30.

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, managers): Cincinnati, O., March 25-30, St. Louis, Mo., April 1-6, Indianapolis, Ind., 8-10, Detroit, Mich., 11, 12.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.

MILTON ABORN: Allentown, Pa., March 25-30.

OVIDE MUSIN (Max Adler, mgr.): Elmira, N. Y., March 26, Lockport 27, Buffalo 28.

PYKE OPERA: Seattle, Wash., March 25-30.

PRINCE PRO TEM (Charles L. Robbins, mgr.): Meriden, Conn., March 26, Waterbury 27, Stamford 28, New Britain 29, Bridgeport 30, South Norwalk April 1, New Haven 2, Middletown 3, Northampton, Mass., 4, Brattleboro, Vt., 5, Bellows Falls 6.

PRINCESS BONNIE (Willard Spenser, prop.): Baltimore, Md., March 25-30, Norfolk, Va., April 1, 2, Petersburg 3, Richmond 4-6, Philadelphia, Pa., 8-27.

ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Galveston, Tex., March 26, Houston 27, 28, Austin 29, San Antonio 30, 31, Waco April 1.

SPIDER AND FLY (M. B. Leavitt, mgr.): Providence, R. I., March 25-30, New York city April 1-6.

SUPERBA (Edwin Warner, bus. mgr.): Columbus, O., March 25-27, Dayton 28-30, Lima April 1, 2, Fort Wayne, Ind., 3, 4, Joliet, Ill., 5, 6.

SCHUBERT SYMPHONY CLUB: Athens, Tenn., March 27, Pulaski 28, Columbia 29, Franklin 30, Lebanon April 1, Gallatin 2, Franklin, Ky., 3, Springfield 4, Bowling Green 5, Russellville 6.

SOUSA'S BAND (D. Blakely, mgr.): Toronto, Ont., March 25, 26, Buffalo, N. Y., 27, 28, Cleveland, O., 29, 30, Detroit, Mich., 31, Toledo, O., April 1, Fostoria 2, Springfield 3, Dayton 4, Cincinnati 5, Indianapolis, Ind., 6, Lafayette 7, Ft. Wayne 8, Logansport 9, Terre Haute 10, Decatur 11, Jacksonville 12, St. Louis, Mo., 13, 14.

TAVARY OPERA: Washington, D. C., March 25-30.

TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): Baltimore, Md., March 25-30, Cincinnati, O., April 1-6.

THOMAS Q. SEABROOKE: Brooklyn, N. Y., March 25-30, Philadelphia, Pa., April 1-6, Pittsburg 8-13.

THE PASSING SHOW (Canary and Lederer, mgrs.): Cleveland, O., March 25-27, Detroit, Mich., 28-30, St. Louis, Mo., April 1-6, Chicago, Ill., 8—indefinite.

UNIVERSITY OF WISCONSIN GLEE CLUB: Racine, Wis., March 27, Chicago, Ill., 28, Janesville, Wis., 29, Des Moines, Ia., 30, Council Bluffs April 1, Sioux City 2, Minneapolis, Minn., 3, Eau Claire, Wis., 4, La Crosse 5.

WILBUR OPERA: Rochester, N. Y., March 25-30.

WANG (D. W. Truss and Co., mgrs.): Birmingham, Ala., March 26, Atlanta, Ga., 27, 28, Chattanooga, Tenn., 30.

WHITNEY OPERA CO. (Rob Roy): Boston, Mass., March 25-indefinite.

MINSTRELS.

AL. G. FIELD: New Britain, Conn., March 26, Bridgeport 27, Middletown 28, New London 29, Norwich 30, Taunton, Mass., April 1, Newport, R. I., 2, Fall River, Mass., 3.

BEACH AND BOWERS: Beardstown, Ill., March 26, Mt. Sterling 27, Quincy 28, Pittsfield 30.

GORTON'S (Chas. H. Larkin, mgr): Nelsonville, O., March 26, Marietta 30.

GEORGE THATCHER AND CARROLL JOHNSON'S: Syracuse, N. Y., March 26, Auburn 27, Elmira 28, Wilkesbarre, Pa., 29, Scranton 30, Philadelphia April 1-6.

PRIMROSE AND WEST (Jos. P. Harris, mgr.): Brooklyn, E. D., March 25-30.

VARIETY AND BURLESQUE.

A JOLLY LOT: Pawtucket, R. I., March 25-30.

AMERICAN GAIETY GIRLS: Reading, Pa., March 25-27, Paterson, N. J., 28-30.

A JAY CIRCUS: Paterson, N. J., March 25-30.

BOB FITZSIMMONS: Boston, Mass., March 25-30.

CITY SPORTS: Philadelphia, Pa., March 25-30.

CITY CLUB: Baltimore, Md., March 25-30.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Providence, R. I., March 25-30.

C. W. WILLIAMS: Albany, N. Y., March 25-30.

FRENCH FOLLY: Harlem, N. Y., March 25-30.

GUS HILL'S NOVELTIES (Gus Hill, mgr.) St. Thomas, Ont., March 26, Brantford 27, Belleville 28, Kingston 29, Ottawa 30, Montreal, P. Q., April 1-6, Boston, Mass., 8-13.

GEORGE DIXON: Lockport, N. Y., March 26, Medina 27, Rochester 28-30.

JOHN F. FIELDS: Washington, D. C., March 25-30.

LONDON BELLES (Rose Sydell's): Buffalo, N. Y., March 25-30.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Scranton, Pa., March 25-27, Binghamton, N. Y., 28-30, New York city April 1-6.

LOTTIE COLLINS: Philadelphia, Pa., March 25-30.

MAY HOWARD: New York city March 25-30.

NIGHT OWLS: Louisville, Ky., March 25-30.

NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): St. Louis, Mo., March 25-30, Chicago, Ill., April 1-6, Cleveland, O., 8-13.

PETER MAHER: Danville, Pa., March 26, Montgomery 27, Shamokin 28, Pottsville 29, Reading 30, Indianapolis, Ind., April 1-6, Cincinnati, O., 7-13.

RICE AND BARTON'S COMEDIANS: Montreal P. Q., March 25-30, Rochester, N. Y., April 1-6, Syracuse 8-10, Scranton, Pa., 11-13.

RENTZ-SANTLEY: New York city March 25-30.

ROSE HILL'S ENGLISH FOLLY: Newark, N. J., March 25-30.

RUSSELL BROTHERS: Brooklyn, N. Y., March 25-30.

REEVES AND PALMER'S: Cleveland, O., March 25-30.

STROH'S VAUDEVILLES: Syracuse, N. Y., March 25-30.

SAM T. JACK'S EXTRAVAGANZA: McKeesport, Pa., March 27, Johnstown 28, Cumberland, Md., 29, Chester, Pa., 30.

SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, mgr.): Cincinnati, O., March 25-30, Detroit, Mich., April 1-4, Toledo, O., 5, 6, St. Louis, Mo., 7-13.

SAM DEVERE: New York city March 25-30.

TONY PASTOR: New York city—indefinite.

TISSO'S EUROPEAN NOVELTIES: Walla Walla, Wash., March 27, Dayton 28, Pullman 29, Colfax 30.

WEBER AND FIELD: New York city March 25-30.

WATSON SISTERS: Cincinnati, O., March 25-30.

WHITE CROOK: Lynn, Mass., March 25-30.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.) Huntington, L. I., March 29, 30.

BARNUM AND BAILEY'S CIRCUS: New York city, March 28-April 27.

BARTHOLOMEW'S EQUINES: Bellefontaine, O., March 25-27, Urbana 28-30, Troy April 1-3, Muncie, Ind., 4-6, Alexandria 8-10, Elwood 11-13.

COYLE'S MUSEUM: Booneville, Miss., March 29, 30, Corinth April 1-6.

ELI PERKINS: Portland, Ore., April 1, Oregon City 2, Salem 3, The Dalles 4, Weston 5.

FONTANA'S MERRY-MAKERS (T. W. Holland, mgr): Poplar Bluff, Mo., March 25-30, West Plains April 1-6.

GREENVILLE P. KLEISER (Reader and Impersonator): Utica, N. Y., March 26, Amsterdam 27.

HAGENBECK'S TRAINED ANIMALS: Peoria, Ill., March 25-30.

HERRMANN (Edw. L. Bloom, mgr.): Eau Claire Wis., March 26, Oshkosh 27, Milwaukee 28-31.

HANNIBAL A. WILLIAMS (Shakespearean Recitals): Cincinnati, O., March 27, Alton, Ill., 29, Godfrey 30, Mexico, Mo., April 2, Owensboro, Ky., 4.

KELLAR (Dudley McAdow, mgr.): Chicago, Ill., March 25-30.

NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr.): Paris, Ky., April 1, 2.

MR. AND MRS. BALDWIN (John M. Hickey, mgr.): Toronto, Ont., March 25-April 6.

SHERMAN'S WORLD OF WONDERS: Dundee, Ill., March 26.

SYLVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Brazil, Ind., March 25-30, Henderson, Ky., April 1-6, Evansville, Ind., 8-13.

W. H. HARRIS' CIRCUS: Savannah, Ga., March 25-27, Charleston, S. C. 28-30.

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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Amrose, Leone
Ackerman, Irene
Abbott, Marion
Armstrong, Mrs. Sidney
Arthur, Rose
Angelen, Miss
Allen, Josephine
Adams, Fanny
Belmont, Anna
Booth, Hope
Brougham, Ethel
Butler, Alice
Brown, Alice
Black, Nettie
Burroughs, Marie
Burbank, Miss Juno
Burnham, Lillie
Bayliss, Miss B.
Bell, Marie
Bretonne, May
Brutone, Julia
Byrne, Bessie
Booth, Agnes
Baker, Ella
Brooks, Louise
Breckenridge, May
Brooks, Fannie
Bernardo, Nellie
Bowers, Mrs. D. P.
Baldwin, May
Barrett, Lizzie C.
Cornish, Sylvester
Carter, Nannie
Creighton, Bertha
Clay, Celia
Chester, Miss M.
Crawford, Mrs. A.
Cleveland, Bessie
Chase, Marion
Cameron, Miss
Coleman, A.
Caraway, E.
Cooke, Caroline
Calahan, Mrs. E.
Curren, M.
Chase, Florence
Carleton, Calice
Claremonte, Miss P.
Craven, Margaret
Currier, Ada D.
Chase, Mrs. M. E.
Clayton, May
Carlotta, Helen
Cortre, Triniton
Collins, Lottie, co.
Cleves, Lillian
Carle, Alice
Claxton, Kate
Denning, Dorothy
Darcelle, Mlle.
Dawson, Lucy F.
Drayton, Blanche
Darling, Mrs. F. N.
Dixon, Daisy
Douglas, Helen
Davidson, Pauline
De Vere, Vera
Desmond, Alma
Denslow, Mildred
Daly, Lizzie D.
Daine, Minnie
Debray, Genevieve
Dougherty, Sidney
Ellis, Madge
Essing, Louise
Elbridge, Edith
Erle, Miss
Eytinge, Rose
Fitz Allen, Adelaide
Forrest, Marcella
Fairbairn, Bessie
Forrest, Gail
Gerioux, Marion
Green, May
Graybrook, Ethel
Gilmore, Miss A.
Germaine, K'th'rine
Gwiney, Helen
Giandt, Marie
Graham, Bernice
Godfrey, Carrie
Gray, Ada
Gilbert, Katie
Guard, Flora
Gray, Katherine
Hanley, Lawrence
Hall, Pauline
Hamilton, Louise
Herndon, Agnes
Hudspeth, P.
Hasson, Sadie
Hawley, Georgie
Hamilton, Ruth
Hillman, Blanche
Helmich, Helen
Harvey, Hattie
Heywood, Alba
Howard, Bessie
Hamilton, Grace
Ingram, Beatrice
Jarbeau, Vernona
Jocelyn, Harriett
Johnson, Alice
Jarvis, Miss Lee
Kelly, Mrs. J. T.
Kittinger, Mrs. Geo.
Klous, Augusta
Kent, Dorothy
Kelso, Miss M.
King, Nellie
Kendrick, Fern.
Landers, Mrs. F.
Lewis, Lillian
Lester, Georgia
Lipman, Clara
Lovering, Daisy
Lawrence, Lillian
Lodge, Gertie
Lawrence, Nellie
Lafferia, Dollie
Lake, Julie
Loring, Bonita
La Very, May
Leigh, Adelaide
Lieb, Beatrice
Loane, Josephine
Lynch, Miss G. F.
Larkins, Leta
Lewis, Miss I. P.
Lanning, Marie
Lewis, Ida
La Verne, Lucille
Lawrence, Georgie
Marshall, Madaline
McRae, Mrs. B.
Marie, Miss M.
Martin, Olive
Marks, Carrie
Memaninger, Jessie
Melrose, Lizzie
Merton, Annie
Melburie, Mobile
Maxwell, May
Mitchell, Maggie
Morris, Clara
McClane, Carolyn
McLellan, Helen
Melbourne, Lillian
Meek, Kate
Morrison, Gertie
Morella, Myra
Marsden, Blanche
McKenzie, Beatrice
Mora, Mona
McCann, Miss G.
Miller, Luella
McMillen, Lida
Maitland, Nina
Mayo, Eleanor
Macnichol, Lizzie
Morgan, Lizzie
Merrilees, Jessie
Marshall, Mad'leine
Newcombe, Nellie
Neilson, Mrs. C.
Norr, Dourthy
Nelson, Gussie
Newell, W. C.
Nobles, Dollie
Neimer, Helen
Osborne, Rose
Ogden, S. M.
Putnam, Katie
Purssell, Kate
Pacheco, Mrs.
Poole, Clara
Perry, Irene
Pierce, Madge
Putnam, Georgie
Raymond, Alice
Roland, Katherine
Richmond, Hattie
Roe, Marie
Ried, Margaret
Raymond, Alice
Riversdale, Flor'nce
Rosebud, Nellie
Romaine, Julia
Robinson, Miss
Russell, Helen
Raymond, Flit
Rogow, Bessie
Sanger, Marie
Smith, Helen
Sollee, Ida
Seymour, Effie
Swartze, Claire
Sancton, Berenice
Shaw, Mary
Stafford, Mabel F.
Showell, Annie
Snyder, Lenore
Stanley, Minnie
Scott, Edna
Schiller, Augusta
Stange, Abi
Sully, Mrs. Louise
Sanford, Gussie
Starr, Hattie
Sarosco, Elisa
Sanford, Louise
St. Henry, Jeannette
St. Claire, Ada
Summer, Engel
Stacy, Mildred
Sutherland, Annie
Satterlee, Jennie
Selbie, Eva
Seligman, Minnie
Templeton, Miss
Trowbridge, Queenie
Turner, Carrie
Tabor, Lulu
Tremaine, Ollie
Tiffany, Annie Ward
Telephone, Miss, co.
Vinton, Dora
Van Cortland, M.
Voyt, Alice
Vanderhoff, Mrs. H.
Van Tassell, Cora
Williams, Marie
Woodard, T.
Willard, Emma
Warner, Etta S. A.
Webb, Mrs. H. C.
Wallis, Gladys
Williams, Jean
Wells, Margaret
Williams, Sophia
Zeplina, Mrs. Thos.
Zeimer, Maggie

MEN.

Armstrong, Harry
Anderson, W. C.
Ambrose, Frank
Allen, Joe S.
Askin, Harry
Andrews, Frank
Armstrong, D. W.
Anderson, Mgr.
Arthur, Joseph
Alexander, Hollis
Arden, Edwin
Barton, J.
Butterfield, W. E.
Brummell, Angus W.
Babcock, Theodore
Brown, Harry
Boniface, Geo. C.
Bernstein, Jeff. D.
Barry, Wm.
Brown, Robt. R.
Barry, Frank
Burbridge, Chas.
Bawtree, Arthur
Barrett, Wilson
Bergeman, Henry
Block, Sherman
Browning, Albert
Bass, Joel A.
Bassett, Charles
Boone, D. L.
Barringer, Chas.
Butler, Alex.
Browne, Earle
Brown, Sherman
Baker, Peter F.
Bachman, Alex. B. and Co.
Boyd, Chas. A.
Bowery Girl co.
Barry, John W.
Baker, Geo. D.
Barry, Wm.
Barrel of Money co.
Byrne, Mr. A.
Baker, Mr.
Brinkers, H. C.
Burton, W. E.
Bixby, Mr.
Bates, Chas. P.
Berger, Fred. G.
Bryton, Fred
Bell, H. B.
Bouchard, Ed.
Bernheim, C. H.
Cleveland, W. S.
Carpenter, L. M.
Collier and Garrick
Cassady, Jas.
Curtis, M. B.
Cone, Spencer
Cinderella co.
Clark, E. A.
Claybord, Alfred
Chamberlain, J.
Clayson, Mark
Cooke, Alan
Callen, Mr.
Colburn, F. H.
Clark, Harry M.
Coverdale, R. A.
Campbell, F. G.
Combs, S. W.
Collins, Chas. T.
Coleman, John
Cooper, G. E.
Cooke, Charles
Carleton, Arthur
Clifford, Edmund
Chase, Chas. W.
Calmer, Arthur
Couldock, C. W.
Coote, Bert
Clayton, B.
Connelly, Frank
Crosby, P. H.
Cluney, John
Conway, George
Cahoon, Wm.
Curtis, Matt.
Crosby, W. H.
Childs, S. R.
Cooper, Chas. B.
Crandall, H. J.
Callahan, Joseph
Cawthorne, Joe
Cashman, Harry C.
Considine, Dan
"Comedienne"
Davis, Francisyn
Durham, S. J.
Darnaby, J. A.
Dittmar, Geo.
Dayton, Frank
De La Claire, Geo.
Davis, James F.
Duemeir, Frank
Darly, Wm.
Gourand, Claude
Glori, Capt.
Gilman, Robt. S.
Gilfether, Daniel
Glendinning, John
Granville, Homer
Goodfriend, Simon
Gould, Maurice
Grace, Ed.
Grapewin, Chas. E.
Giroux, Benj.
Giffeney, C. H.
Gates, Geo. S.
Haverly, B.
Hanford, Chas. B.
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